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During nearly eight years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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ON the 23d ult. the well-known Beethoven biographer, Mr. Alexander Wheelock Thayer, celebrated at Trieste the seventieth anniversary of his birth, he having been born in Boston on October 22, 1817. For the last forty years Mr. Thayer has given his time, thoughts and labor to the task of following up the life and works of Beethoven. He has spared neither pains nor money to study everything at the fountain head, and in his many journeys he has almost spent his fortune. For a number of years Mr. Thayer was United States consul at Trieste, but lately he had to resign the office on account of ill health. He is now busy on the fourth and last volume of his Beethoven biography, and this final one is looked for with a great deal of interest by musicians all over the world. It is greatly to the credit of the United States that the best biography of Beethoven should have been written by an American, just as it is to the credit of France that the best biography extant of Wagner should have been written by the Frenchman Julien.

POLITICS and music got sadly mixed up in the New York *World's* composing-rooms last Wednesday night with the following amusing result, which appeared in that journal on Thursday morning to the astonishment of non-political musical readers:

"SIEGFRIED" A BIG SUCCESS.

It Arouses Unequaled Enthusiasm at the Metropolitan Opera-House.

Democrats in Virginia Will Have Nearly a Two-thirds Majority in the Legislature—Ohio's Labor Men Despondent Over the Result—Democratic Gains in Republican Kansas—Six Tickets in the Field at Denver.

[SPECIAL TO "THE WORLD."]

Never since the German opera has been given at the Metropolitan Opera-House has there been developed such scenes of enthusiasm as last night after each of the three acts of Wagner's "Siegfried," which was then produced for the first time on this side of the Atlantic.

THE Mozartian centenary celebrations are being observed all over Europe. In the Hamburg Stadt-Theatre the festival performance of "Don Giovanni" was inaugurated on the 29th ult. by dramatic representations of two plays which preceded the operatic version of the Spanish hidalgo's exploits. One of these is Tirso de Molina's comedy "El Burlador de Sevilla y el Convivado de Piedra" ("The Libertine of Seville and the Stone Guest"), which created the character on the stage; the other is the "Don Juan" of Molière. For the memorial performance in Berlin the original Italian libretto of "Don Giovanni" had been chosen, but the protests of some of the principal newspapers ultimately led to the substitution of the German version, with the original sextet as the finale of the opera, instead of making, as is now customary, *Don Juan's* departure to Hades the occasion for the final dropping of the curtain. Paris, Vienna, London, and smaller cities, all had their centenary "Don Juan" performances on the 29th ult. Only New York, with its magnificent German opera, has as yet done nothing to commemorate the great event, nor are there any signs apparent that Mr. Stanton has any intentions of doing so in the near future. And yet such a centenary performance of Mozart's *chef d'œuvre* would not only be a worthy tribute to the memory of the immortal genius of Mozart, which the New York Metropolitan Opera-House still owes him, but it could also be made a most brilliant artistic and most satisfactory financial success.

Mrs. Fursch-Madi, undoubtedly the best dramatic soprano now in this country, has personally assured us of her willingness—and even eagerness—to appear in the part of *Donna Anna* at the Metropolitan Opera-House if a centenary performance of "Don Juan" should be given there in January next. She is doubtless one of the finest *Donna Annas* imaginable, and Mr. Stanton ought not to lose a chance thus generously offered him. The rest of the cast could be assigned to the Metropolitan Opera-House artists as follows: Lili Lehmann, *Zerlina* (why should she disdain to appear in this character if even Pauline Lucca scored a tremendous success with it in New York?); Miss Meisslinger, the pretty new contralto, as *Elvira*; Niemann is said to be very anxious to appear here for the first time in his life as *Don Juan*, and there is no doubt that, although the part vocally is written a trifle too low for him, he would act it to perfection; Fischer would be an excellent *Leporello*, he

having shown ample ability for humor in his capital impersonation of *Han Sacks*; Alvary would certainly be a most desirable *Don Octavio*, and Elmlad a *Commendatore* that is not to be sneezed at. Take with all this Seidl's genial conductorship, a good orchestra and a chorus extra well trained for the occasion, and New York would have a "Don Juan" centenary performance which could rival any given in Europe. But will Mr. Stanton consent to act on this suggestion?

IF the emigration laws do not soon put a stop to the hitherto unlimited importation of singers and pianists, more especially the latter, we may soon have more of them in New York than people who are willing to listen to them, even for deadhead tickets, let alone the payment of an admission fee. These good artists, genuine pupils of Liszt some of them, come to these shores imagining that with their very arrival doors will be flung open for them and ducats be had for the mere trouble of picking them up. Now, while there is always a chance here for a good and conscientious orchestral player, especially of the wood-wind denomination, to make a good living, New York and even the inland cities are so overstocked with pianists and singers of both sexes that they are glad to get a chance to appear anywhere, only to be heard, and the rivalry is so strong that not only do they offer their services at merely nominal figures, but most of them would gladly consent to play or sing for no remuneration whatever, so as to get at least a few newspaper notices. This is no exaggerated statement of the case, and we beg our transatlantic exchanges to copy or translate this and to publish it in their columns so as to save some European artists a useless and disappointing trip.

WE are in receipt of the following letter relative to music in England:

New York, November 9, 1887.

Editors Musical Courier:

You speak editorially of England as "that musically benighted country." In organ playing, organ building, piano making, oratorio solo singing, chorus singing, and in recognition of the greatest musicians England is by no means a benighted country. In the early days of music, when everything was counterpoint, England stood well. The "Ninth Symphony," the "Elijah," the "Messiah," and most of Händel's oratorios were all written for England. Händel, Mozart, Haydn, Beethoven, Mendelssohn and a host of others owed many thanks to the "benighted country."

All in good part, HENRY CARTER.

If it is necessary to defend ourselves for having used with regard to England the words "musically benighted country," in the course of an editorial on the late Sir George Macfarren, we have to state first that we were speaking of England as a musically productive, not as a merely reproductive country, and Mr. Carter's letter does not deny that allegation, except in so far that "in the early days of music, when everything was counterpoint, England stood well." This fact we do not at all deny, although we do not see what the early days have to do with the present time, for our editorial was written in the present tense. However, in this very editorial we said:

Macfarren was one of those typical English composers who mistake the ability to write correct four-part harmony or double counterpoint for composition—men who are as barren of inventive faculty or inspiration as the desert is of trees, and who try to hide this sterility under the cover of a mechanical facility for writing musical platitudes and commonplace bores bolstered up by the display of erudition.

Mr. Carter, then, seems to be another one of those very Englishmen who mistake counterpoint for composition.

Furthermore, it cannot be granted that England is in piano making "by no means a benighted country." We maintain, on the contrary, that the English are, as we said in our original editorial, behind the age "for a period of over twenty years," and when we say this we know whereof we speak. Only a few months ago we had occasion to try a concert grand piano by Broadwood,* the most famous of London piano makers, and his instrument could no more compare with one of our better class American concert grand pianos than a Forster violin could compare with a genuine Stradivarius.

As for frequent oratorio performances in England, we maintain that they are prompted by a religious spirit rather than by love for music *per se*, and that in the choice of programs, as far as modern works are concerned, England is far behind the United States as is acknowledged even by so high an authority as the editor of the London *Musical World*, who plainly says so in a recent criticism of Mr. H. E. Krehbiel's "Review of the New York Musical Season of 1886-7." All this, of course, we say to our esteemed contributor, Mr. Henry Carter, in good part.

* There is less than one-half the number of pianos made in Great Britain than in the United States. Of high-grade pianos there are about 5,000 only made per annum in the whole United Kingdom—equal to the output of two high-grade factories in this city.]

THE CAMPANINI CONCERTS.

NO musical events of recent date have afforded better evidence of the culture and intelligence of musical New York than the concerts of the Campanini company at the Metropolitan Opera-House last Thursday night, and at Chickering Hall on Saturday afternoon, both of which must also have demonstrated to the management of the company that the time has passed when people are willing to expend money to listen to an incongruous program that neither offers intellectual food nor gratifies any æsthetic desire.

Mr. Campanini, it appears, has been guilty of a complete misunderstanding of the condition of musical affairs and musical thought in the metropolis, for his programs and his advertising system represent the characteristics of musical methods that were in vogue many years ago and contain not the slightest recognition of the progress that has been made here since the days, or rather nights, of his triumphs at the Academy of Music.

To us it seems as if the Italian ex-tenor were unable to comprehend what the nature and species of this enormous progress represent as little as he appreciates the undeniable fact that his tenor voice is a thing of the past. No man, unless he be consumed by blind egoism, which represents in itself an unhealthy state of mind, can be considered comparatively sane who will at this present juncture, when musical art is represented here in its most exalted forms, invade its precincts with such an abnormal and, we are justified in saying, disgraceful demonstration as Campanini made in his attempt to sing *Sigmund's* "Liebeslied" from the "Walküre." And here let it be understood that THE MUSICAL COURIER has not been and is not an opponent of Italian musical art, but is simply opposed to its representation in a mutilated form, as has so frequently been the case here for years past, under the auspices of a set of offenders of which Mr. Campanini has been an important member. Can he claim that he has any veneration for an art that he insists upon ridiculing as he did last week? Think of the terzetto from Ricci's "Crispino," at Chickering Hall, on Saturday afternoon, when three big men like Nannetti, Corsini and Galassi acted the scene with piano accompaniment on a concert stage and in Prince Albert coats and checkered trousers! If Mr. Campanini has no veneration for his native art he should at least respect the intelligence of the few people who are willing either to hear his company sing or listen to his painful vocal efforts.

Both programs are unworthy of serious criticism. Some of the old Maplesonian tactics were resorted to at the very opening night, for the soprano, Repetto, announced as the trump card, appeared at neither concert, on account of a "sore Italian throat," and Miss Aus der Ohe, who was advertised to play on Thursday night, did not appear. As regards the latter artist, the Campanini management did not even vouchsafe to explain the cause of her absence. Repetto made a great hit in Italian opera in St. Petersburg, and if her voice proves itself free from the vibrato or tremolo she will no doubt please here, but she may not appear frequently. The "sore throat" excuse is, of course, a fabrication of the usual tissue. A guarantee was promised her before her appearance in these concerts; as this was not forthcoming she refused to sing.

As a matter of course the Campanini concerts represent the second disastrous musical failure this season, and it is very early in the season. Tua was the first. This young lady will not play in this city during the rest of the year. The Boston Transcript says:

It is reported that Miss Teresina Tua's illness has increased and that her physician has ordered her to take complete rest. Her appearance in this city is therefore postponed until she has recovered sufficiently to resume her tour.

Notwithstanding the statement of certain gentlemen who accompanied Miss Tua to Boston and returned with fulsome statements that recounted her enormous success there, the Tua concerts made the record of the first musical failure this season. The Campanini concerts follow as the second failure. In both cases the failures were predicted in the columns of this paper months before.

We will now predict that if Mr. Campanini bases the construction of his "Otello" fabric upon the same kind of flimsy and unbalanced foundation upon which his concert scheme was built, and if he also shall in his opera venture ignore the true status of musical art in this city, "Otello" under his management will fail as surely as his concert venture did. THE MUSICAL COURIER does not propose to see Verdi's "Otello" mutilated here for money-making purposes, by Campanini or anyone else, without a firm protest.

—Asger Hamerik's "Tragic" symphony was recently played in Berlin. Mr. Hamerik is at present conductor of the Peabody Institute Symphony concerts of Baltimore.

"Siegfried."

A SUCCESS equally as great, as unanimous and as pronounced as attended the first production in America of "Tristan und Isolde" last year and of "Die Meistersinger von Nürnberg" two seasons ago was achieved by "Siegfried" on the occasion of its first production at the Metropolitan Opera-House last Wednesday night, and let us say right here that the enthusiasm thus evoked was not that of a first night, but that the work gained new admirers and stronger friends at each of the succeeding two repetitions, which took place on last Friday night and on Monday night of this week, when on all three evenings the large building was crowded from pit to dome, and when triple recalls of the artists after each act and genuine enthusiasm were the order of the day.

For the benefit of those of our readers who may wish to refresh their memories with regard to "Siegfried," the third work of Wagner's great "Nibelungen" tetralogy, we herewith reproduce the analysis first published in THE MUSICAL COURIER:

"The Nibelungs were not present in the dramatic action of 'The Valkyr,' though the sinister influence of Alberich shaped the tragedy of *Sigmund's* death. In 'Siegfried' several characters of 'The Rhinegold,' who do not take part in 'The Valkyr,' reappear. These are the Nibelungs Alberich and Mime; the giant Fafner, who in the guise of a serpent guards the ring, the tarn-helmet and the Nibelung hoard in a cavern, and Erda. *Siegfried* has been born of *Sieglinde*, who died in giving birth to him. The scion of the Wälisung race has been reared by *Mime*, who is plotting to obtain possession of *Fafner's* treasures, and hopes to be aided in his designs by the lusty youth. *Wotan*, disguised as a wanderer, is watching the course of events, again hopeful that a hero of the Wälisung race will free the gods from Alberich's curse. Surrounded by magic fire, *Brünnhilde* still lies in deep slumber on the rock of the Valkyrs.

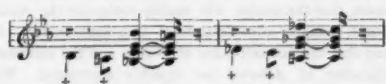
"The Vorspiel of 'Siegfried' is expressive of *Mime's* planning and plotting. It begins with music of a mysterious, brooding character. Mingling with this is the Motive of the Hoard,



familiar from 'The Rhinegold.' Then is heard the Nibelung Motive.



and, later, joined with it, the Motive of the Nibelung's Servitude.



After reaching a forceful climax the Motive of the Nibelung passes over to the Motive of the Ring,



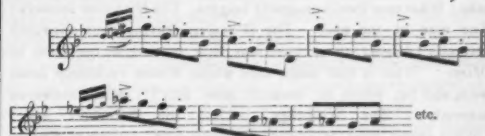
which rises from pianissimo to a crash of tremendous power. The Ring is to be the prize of all *Mime's* plotting, when *Siegfried*, with a sword of *Mime's* forging, shall have slain *Fafner*. The felicitous use of the Sword Motive toward the close of the Vorspiel will be readily recognized, as well as the aptness of the Nibelung and Servitude Motives as expressive of *Mime's* slavish labors, and gaining further point when joined by the Dragon or SERPENT Motive.

"The three motives last named are prominent in the opening scene, which shows *Mime* forging a sword at a natural forge formed in a rocky cave. In a soliloquy he discloses the purpose of his labors and laments that *Siegfried* shivers every sword which has been forged for him. Could he (*Mime*) but unite the pieces of *Sigmund's* sword! At this thought the Sword Motive rings out brilliantly, and is jubilantly repeated, accompanied by a variant of the Walhalla Motive. For if the pieces of the sword were welded together, and *Siegfried* were with it to slay *Fafner*, *Mime* could surreptitiously obtain possession of the Ring, slay *Siegfried*, rule over the gods in Walhalla and circumvent Alberich's plans for regaining the hoard. This last aspect of *Mime's* plan is musically expressed by the mocking phrase heard when in 'The Rhinegold' *Wotan* and *Loge* made sport over the pined *Alberich*. This passage will be found on pages 8 and 9 of the Kleinmichel piano-score with words, beginning at bar 16 of the former and ending at 3 of the latter. The nine bars are an admirable example of the wealth of meaning in Wagner's music-drama scores, a meaning perfectly intelligible to anyone who approaches the subject in a serious, studious mood.

"*Mime* is still at work when *Siegfried* enters, clad in a wild forest garb. Over it a silver horn is slung by a chain. The sturdy youth has captured a bear. He leads it by a bast rope, with which he gives it full play, so that it can make a dash at *Mime*. As the latter flees terrified behind the forge, *Siegfried* gives vent to his high spirits in shouts of laughter. Musically his buoyant nature is expressed by a theme inspired by the fresh, joyful spirit of a wild, woodland life. It may be called, to distinguish it from the *Siegfried* Motive, the MOTIVE OF SIEGFRIED THE HUNTER.



"It pervades with its joyous impetuosity the ensuing scene, in which *Siegfried* has his sport with *Mime*, until tiring of it he loosens the rope from the bear's neck and drives the animal back into the forest. In a pretty, graceful phrase *Siegfried* tells how he blew his horn, hoping it would be answered by a pleasanter companion than *Mime*. Then he examines the sword which *Mime* has been forging. The *Siegfried* Motive resounds as he inveighs against the weapon's weakness, until, as he shivers the sword on the anvil, the orchestra with a rush takes up the MOTIVE OF SIEGFRIED THE IMPETUOUS.



"This is a theme full of youthful snap and dash. It alternates effectively with a contraction of the Nibelung Smithy Motive, while *Siegfried* angrily scolds *Mime* and the latter protests. Finally *Mime* tells *Siegfried* how he tenderly reared him from infancy. The music here is as simple and pretty as a folk-song, for *Mime's* reminiscences of *Siegfried's* infancy are set to a charming melody, as though *Mime* were recalling to *Siegfried's* memory a cradle song of those days. But *Siegfried* grows impatient. If *Mime* tended him so kindly why should *Mime* be so repulsive to him; and, yet, why should he, in spite of *Mime's* repulsiveness, always return to the cave? The dwarf explains that he is to *Siegfried* what the father is to the fledgling. This leads to a beautiful lyric episode. *Siegfried* says that he saw the birds mating, the deer pairing, the she-wolf nursing her cubs. Whom shall he call Mother? Who is *Mime's* wife? This episode is pervaded by a lovely, tender motive—the MOTIVE OF LOVE-LIFE:



"*Mime* endeavors to persuade *Siegfried* that he is his father and mother in one. But *Siegfried* has noticed that the young of birds and deer and wolves look like the parents. He has seen his features reflected in the brook and knows that he does not resemble the hideous *Mime*. The notes of the Love-Life Motive pervade like woodland strains the musical accompaniment of this episode, in which, when *Siegfried* speaks of seeing his own likeness, we also hear the *Siegfried* Motive. The scene which follows is full of mournful beauty. *Mime*, forced by *Siegfried* to speak the truth, tells of *Sieglinde's* death while giving birth to *Siegfried*. Throughout this scene we find reminiscences of the first act of 'The Valkyr,' the Wälisung Motive, Motive of Sympathy and Love Motive. Finally, when *Mime* produces as evidence of the truth of his words the two pieces of *Sigmund's* sword, the Sword Motive rings out brilliantly. *Siegfried* exclaims that *Mime* must weld the pieces into a rusty weapon. Here the Motive of *Siegfried* the Fearless assumes the form in which it is quoted above. The Motive of *Siegfried* the Impetuous breaks in upon it and the Sword Motive throws its lustre over the music. Then follows *Siegfried's* Wander Song, so full of joyous abandon. Once the sword welded, he will leave the hated *Mime* forever. As the fish darts through the water, as the bird flies so free, he will flee from the repulsive dwarf. With joyous exclamations he runs from the cave into the forest.

"In the scenes of which we have just spoken, the frank, boisterous nature of *Siegfried* is charmingly portrayed. His buoyant vivacity finds capital expression in the Motives of *Siegfried* the Fearless, *Siegfried* the Impetuous and his Wander Song, while the vein of tenderness in his character seems to run through his Love-Life Motive. His harsh treatment of *Mime* is not brutal; for *Siegfried* frankly avows his loathing of the dwarf, and we feel, knowing *Mime's* plotting against the young Wälisung, that *Siegfried's* hatred is the spontaneous aversion of a frank nature for an insidious one.

"After *Siegfried* has disappeared in the forest there is a gloomy soliloquy for *Mime*, interrupted by the entrance of *Wotan*, disguised as a wanderer. The ensuing scene is one of those lapses from dramatic effectiveness which we find in Wagner, and which surprise us so much, because Wagner was really an inspired dramatist, his works being constructed on fine dramatic lines, the action worked up to fine climaxes and the characters drawn in bold, broad strokes. But occasionally he has committed the error against the laws of dramatic construction of unduly prolonging a scene and thus retarding the dramatic action.

"The scene between the Wanderer and *Mime* covers twenty-seven pages in the Kleinmichel piano-score with words, yet it advances us only one step in the dramatic action. As the Wanderer enters, *Mime* is in despair because he cannot weld the pieces of *Sigmund's* sword. When the Wanderer departs, he has proph-

sied that only he who does not know what fear is can weld the fragments, and that through this fearless hero *Mime* shall lose his life. This prophecy is reached through a somewhat curious process, which must be unintelligible to anyone who has not made a study of the libretto. The *Wanderer*, seating himself, wagers his head that he can correctly answer any three questions that *Mime* may put to him. *Mime* then asks: What is the race born in the earth's deep bowels? The *Wanderer* answers: The Nibelungs. *Mime's* second question is: What race dwells on the earth's back? The *Wanderer* replies: The race of the giants. *Mime* finally asks: What race dwells on cloudy heights. The *Wanderer* answers: The race of the gods. The *Wanderer*, having thus answered correctly *Mime's* three questions, now puts three questions to *Mime*: 'What is that noble race which *Wotan* ruthlessly dealt with, and yet which he deemeth most dear?' *Mime* answered correctly: 'The Walsungs.' Then the *Wanderer* asks: 'What sword must *Siegfried* then strike with, dealing to *Fafner* death?' *Mime* answers correctly: 'With *Sigmund's* sword.' 'Who,' asks the *Wanderer*, 'can weld its fragments?' *Mime* is terrified, for he cannot answer. Then *Wotan* utters the prophecy of the fearless hero. Whoever will read over this scene will observe that in *Wotan's* answers the story of 'The Rhinegold' is, partially retold, and that in *Mime's* answers we have a rehearsal of 'The Valkyr.' Of course the narrative repetitions of the plots of preceding music-dramas are undramatic. But we have an idea that Wagner, conjecturing that in many opera-houses his tetralogy would not be given as a whole, and that in some only one or two of the four music-dramas constituting it would be played, purposely introduced these narrative repetitions in order to familiarize the audience with what preceded the particular music-drama.

"But if the scene is dramatically defective, it is musically most eloquent. It is introduced by two motives, representing *Wotan* as the *Wanderer*. The mysterious chords of the former seem characteristic of *WOTAN'S DISGUISE*.



"The latter, with its plodding, heavily tramping movement, is the MOTIVE OF *WOTAN'S WANDERING*.



"The third new motive found in this scene is characteristically expressive of the CRINGING *MIME*.



"Several familiar motives from 'The Rhinegold' and 'The Valkyr' are heard in this scene. The Motive of Compact



so powerfully expressive of the binding force of law, Giants'



and *Walhalla's* motive from 'The Rhinegold,' and the *Walsungs'* Heroism motives from the first act of 'The Valkyr,' are among these.

"When the *Wanderer* has vanished in the forest *Mime* sinks back on his stool in despair. Staring after *Wotan* into the sunlit forest, the shimmering rays, flitting over the soft green mosses with every movement of the branches and each tremor of the leaves, seem to him like flickering flames and treacherous will-o'-the-wisps. We hear the *Loge* Motive (*Loge* being the god of fire) familiar from the finale of 'The Valkyr.' At last *Mime* rises to his feet in terror. He seems to see *Fafner* in his serpent's guise approaching to devour him, and in a paroxysm of fear he falls with a shriek behind the anvil. Just then *Siegfried* bursts out of the thicket, and with the fresh, buoyant *Wander* Song and the Motive of *Siegfried* the Fearless, the weird mystery which hung over the former scene is dispelled. *Siegfried* looks about him for *Mime* until he sees the dwarf lying behind the anvil.

"Laughingly the young *Walsung* asks the dwarf if he has thus been welding the sword. 'The sword? The sword?' repeats *Mime*, confusedly as he advances, and his mind wanders back to *Wotan's* prophecy of the fearless hero. Regaining his senses, he tells *Siegfried* there is one thing he has yet to learn, namely, to be afraid; that his mother charged him (*Mime*) to teach fear to him (*Siegfried*). At this point there is heard a combination of the *Walsung* Motive and the Nibelung Motive in its contracted form as it previously occurs in this act. *Mime* asks *Siegfried* if he has never felt his heart beating when in the gloaming he heard strange sounds and saw weirdly glimmering lights in the forest. *Siegfried* replies that he never has. He knows not what fear is. If it is necessary before he goes forth in quest of adventure to learn what fear is he would like to be taught. But how can *Mime* teach him?

"The Magic Fire Motive and *Brünnhilde's* Slumber Motive, familiar from *Wotan's* Farewell, and the Magic Fire scene in the third act of 'The Valkyr' are heard here, the former depicting the weirdly glimmering lights with which *Mime* has sought to

infuse dread into *Siegfried's* breast, the latter prophesying that, penetrating fearlessly the fiery circle, *Siegfried* will reach *Brünnhilde*. Then *Mime* tells *Siegfried* of *Fafner*, thinking thus to strike terror into the young *Walsung's* breast. But far from it! *Siegfried* is incited by *Mime's* words to meet *Fafner* in combat. Has *Mime* welded the fragments of *Sigmund's* sword, asks *Siegfried*. The dwarf confesses his impotency. *Siegfried* seizes the fragments. He will forge his own sword. Here begins the great scene of the forging of the sword. Like a shout of victory the motive of *Siegfried* the Fearless rings out and the orchestra fairly glows as *Siegfried* heaps a great mass of coal on the forge-hearth, and, fanning the heat, begins to file away at the fragments of the sword.

"The roar of the fire, the sudden intensity of the fierce white heat to which the young *Walsung* fans the glow—these we would respectively hear and see were the music given without scenery or action, so graphic is Wagner's score. The Sword Motive leaps like a brilliant tongue of fire over the heavy thuds of a forceful variant of the Motive of Compact, till brightly gleaming runs add to the brilliancy of the score, which reflects all the quickening, quivering effulgence of the scene. How the music flows like a fiery flood and how it hisses as *Siegfried* pours the molten contents of the crucible into a mold and then plunges the latter into water! The glowing steel lies on the anvil and *Siegfried* swings the hammer. With every stroke his joyous excitement is intensified. At last the work is done. He brandishes the sword and with one stroke splits the anvil from top to bottom. With the crash of the Sword Motive, united with the Motive of *Siegfried* the Fearless, the orchestra dashes into a furious prestissimo, and *Siegfried*, shouting with glee, holds his sword aloft.

"The second act opens with a darkly portentous Vorspiel. On the very threshold of it we meet *Fafner* in his motive, which is so clearly based on the Giant Motive that there is no necessity for quoting it. Through themes which are familiar from earlier portions of the work, the Vorspiel rises to a crashing fortissimo. The curtain rises on a thick forest. At the back is the entrance to *Fafner's* cave, the lower part of which is hidden by rising ground in the middle of the stage, which slopes down toward the back. In the darkness the outlines of a figure are dimly discerned. It is the Nibelung *Alberich*, haunting the domain which hides the treasures of which he was despoiled. The Motive of the Nibelung's Malevolence accompanies his malicious utterances. From the forest comes a gust of wind. A bluish light gleams from the same direction. *Wotan*, still in the guise of a wanderer, enters.

"The ensuing scene between *Alberich* and the *Wanderer* is, from a dramatic point of view, episodic. For this and the further reason that the reader will readily recognize the motives occurring in it, detailed consideration of it is unnecessary. Suffice it to say that the fine self-poise of *Wotan* and the maliciously restless character of *Alberich* are superbly contrasted. When *Wotan* has departed the Nibelung slips into a rocky crevice, where he remained hidden when *Siegfried* and *Mime* enter. *Mime* endeavors to awaken dread in *Siegfried's* heart by describing *Fafner's* terrible form and powers. But *Siegfried's* courage is not weakened. On the contrary, with heroic impetuosity he asks to be at once confronted with *Fafner*. *Mime*, well knowing that *Fafner* will soon awaken and issue from his cave to meet *Siegfried* in mortal combat, lingers on in the hope that both may fall, until the young *Walsung* drives him away.

"Now begins the most beautiful lyric episode of the entire music-drama. *Siegfried* reclines under a linden tree, and looks up through the branches. The rustling of the trees is heard. Over the tremulous whispers of the orchestra—known from concert programs as the *Waldweben* (forest-weaving)—rises a lovely variant of the *Walsung* Motive. *Siegfried* is asking himself how his mother may have looked, and this variant of the theme which was first heard in 'The Valkyr,' when *Sieglinde* told *Sigmund* that her home was the home of woe, rises like a memory of her image. Serenely the sweet strains of the Love-Life Motive soothe his sad thoughts. The graceful outlines of the *Freia* Motive rise for a moment, and then *Siegfried*, once more entranced by forest sounds, listens intently. Birds' voices greet him. A little feathery songster, whose notes mingle with the rustling leaves of the linden tree, especially charms him.

"The forest voices—the humming of insects, the piping of the birds, the amorous quiver of the branches—quicken his half-defined aspirations. Can the little singer explain his longing? He listens, but cannot catch the meaning of the song. Perhaps if he can imitate it he may understand it. Springing to a stream hard by, he cuts a reed with his sword and quickly fashions a pipe from it. He blows on it, but it sounds shrill. He listens again to the bird. He may not be able to imitate its song on the reed, but on his silver horn he can wind a woodland tune. Putting the horn to his lips he makes the forest ring with its notes.

"The notes of the horn have awakened *Fafner*, who now crawls toward *Siegfried*. Perhaps the less said about the combat between *Siegfried* and *Fafner* the better. This scene, which seems very spirited in the libretto, is not so on the stage. To make it effective it should be carried out very far back—best of all out of sight—so that the magnificent music will not be marred by the sight of an impossible monstrosity. The music is highly dramatic. The magnificent tone of the Motive of *Sigmund* the Fearless, which rings out like a shout of barbaric joy as *Siegfried* rushes upon *Fafner*, the crashing chord as the serpent roars when *Siegfried* buries the sword in its heart, the rearing, plunging music as the serpent rears and plunges with agony—these are some of the most graphic features of the score.

"*Siegfried* raises his fingers to his lips and licks the blood from

them. Immediately after the blood has touched his lips he seems to understand the bird, which has again begun its song, while the forest voices once more weave their tremulous melody. The bird tells *Siegfried* of the ring and helmet and of the other treasures in *Fafner's* cave, and *Siegfried* enters it in quest of them. With his disappearance the forest-weaving suddenly changes to the harsh, scolding notes heard in the beginning of the Nibelheim scene in 'The Rhinegold.' *Mime* slinks in and timidly looks about him to make sure of *Fafner's* death. At the same time *Alberich* issues forth from the crevice in which he was concealed. This scene, in which the two Nibelungs berate each other after the jiveliest fashion, is episodic, being hardly necessary to the development of the plot. It is, however, capitably treated, and its humor affords a striking contrast to the preceding scenes.

"As *Siegfried* comes out of the cave and brings the ring and helmet from darkness to the light of day there are heard the Ring Motive, the Motive of the Rhine-daughters' Shout of Triumph and the Rhinegold Motive. The forest-weaving again begins, and the bird bids the young *Walsung* beware of *Mime*. The dwarf now approaches *Siegfried* with repulsive sycophancy. But under a smiling face lurks a plotting heart. *Siegfried* is enabled through the supernatural gifts with which he has become endowed to fathom the purpose of the dwarf, who, unconsciously, smilingly discloses his scheme to poison *Siegfried*. The young *Walsung* slays *Mime*, who, as he dies, hears *Alberich's* mocking laugh.

"*Siegfried* again reclines under the linden. His soul is tremulous with an undefined longing. As he gazes in almost painful emotion up to the branches and asks if the bird can tell him where he can find a friend, his being seems stirred by awakening passion. The music quickens with an impetuous, caressing phrase which rises to an expression of passionate longing when the bird has told *Siegfried* of the slumbering *Brünnhilde*. 'How find I the way,' he cries. In answer, the bird flutters from the linden branch, hovers over *Siegfried*, and hesitatingly flies before him until it takes a definite course toward the background. *Siegfried* follows his feathery guide."

ACT III.

"After a stormy introduction, a wild region at the foot of a rocky mountain is disclosed. It is night. A fierce storm rages. Lightning illumines the scene. Through night and storm comes *Wotan*, still in the *Wanderer's* guise. Approaching the entrance to a vault like a cavern, he invokes the all-wise *Erda* from her subterranean dwelling. From her he seeks counsel how he may save the gods from perdition. He fears that a new era is dawning; that, through *Siegfried* and *Brünnhilde*, the rulership of the world may pass from the gods to the human race. *Erda* has no counsel to give. With *Brünnhilde's* birth, wisdom passed from the all-wise mother, *Erda*, to the Valkyr, *Brünnhilde*. The chief motives which occur in this scene are the *Erda* and Compact Motives.

"The scene reaches its climax in *Wotan's* noble renunciation of the empire of the world. Weary of strife, weary of struggling against the scheming of the malevolent Nibelung, he renounces his sway. Let the love of *Siegfried* and *Brünnhilde* sweep away the crimes of the gods and the plots of the Nibelung, and let the era of human rule follow. For mournful dignity this scene is unrivaled. It is the last defiance of all-conquering fate by a mighty race. After a powerful struggle against irresistible forces, *Wotan* comprehends that the twilight of the gods will be the dawn of a more glorious epoch. A phrase of great dignity gives force to *Wotan's* utterances. It will be found on page 257, line 3, third bar, *et seq.*, of the Kleinmichel piano score with words.

"*Siegfried* enters, guided to the spot by the bird; *Wotan* checks his progress with the same spear which shivered *Sigmund's* sword. *Siegfried* must fight his way to *Brünnhilde*. With a mighty blow the young *Walsung* shatters the spear and *Wotan* disappears 'mid the crash of the Motive of Compact—for the spear with which it was the chief god's duty to enforce compacts is shattered. Meanwhile the gleam of fire has become noticeable. Fiery clouds float down from the mountain. *Siegfried* stands at the rim of the magic circle. Winding his horn he plunges into the seething flames. He is seen ascending the heights. The flames having flashed forth with dazzling brilliancy gradually pale before the red glow of dawn till a rosy mist envelops the scene. When it rises, the Valkyr's Rock and *Brünnhilde* in deep slumber under the fir-tree, as in the finale of 'The Valkyr,' are seen. *Siegfried* appears on the height in the background.

"As he gazes upon the scene the orchestra weaves a lovely variant of the *Freia* Motive. This is followed by the softly caressing strains of the *Fricka* Motive. *Fricka* sought to make *Wotan* faithful to her by bonds of love, and hence the *Fricka* Motive in this scene does not reflect her personality, but rather the awakening of the love which is to thrill *Siegfried* when he has beheld *Brünnhilde's* features. As he sees *Brünnhilde's* charger slumbering in the grove we hear the Motive of the Valkyr's Ride. Approaching the armed slumberer under the fir-tree *Siegfried* raises the shield and discloses the figure of the sleeper, the face being almost hidden by the helmet.

"He carefully loosens the helmet. As he takes it off *Brünnhilde's* face is disclosed and her long curls flow down over her bosom. *Siegfried* gazes upon her enraptured. Drawing his sword he cuts through the rings of mail on both sides, gently lifts off the corselet and greaves, and *Brünnhilde*, in soft female drapery, lies before him. He starts back in wonder. Notes of impassioned import express the feelings that well up from his heart as for the first time he beholds a woman. He calls upon his mother to inspire him. The fearless hero has been infused with fear by a

slumbering woman. The Walsung Motive, beautifully varied, accompanies his utterances. At last, sinking over *Brünnhilde*, he presses his lips to hers. Like a vision of loveliness the Freia Motive rises and fades away.

"*Brünnhilde* awakens. *Siegfried* starts up. She rises and with noble gesture greets in majestic accents her return to the sight of earth. Strains of loftier eloquence than those of her greeting have never been composed, *Brünnhilde* rises from her magic slumber in the majesty of womanhood. She asks who is the hero who has awakened her. The superb *Siegfried* Motive gives back the proud answer. In rapturous phrases they greet one another. It is the Motive of Love's Greeting which unites their voices:



"This is followed by the Motive of Love's Passion, which rises and falls with the heaving of *Brünnhilde*'s bosom:



"These motives throb and quiver and rise and fall with the rapture and passion of the scene. Then comes a period of calm. Their passion gives way to the contemplation of their bliss. In this scene we hear the soothingly tender Motive of Love's Peace:



"But as river and sea meet in turbulent billows, so meet the emotions of *Brünnhilde* and *Siegfried* in a surging flood of music. As she clasps him to her bosom his frame quivers with a joyous thrill and in a glorious burst of impassioned melody love rises to its rapturous climax. *Siegfried* and *Brünnhilde* are united!"

It is undeniable that in point of orchestration and general *Faktur* "*Siegfried*" is a master work from beginning to the end. In point of invention it is noble, and in parts endowed with greater wealth of ideas than is bestowed by Wagner upon any of the four music dramas of the tetralogy except "*Die Götterdämmerung*." It ranks in our estimation next to the latter, and both do not quite come up to the tremendous musical attitude reached by Wagner in "*Tristan und Isolde*" and in "*Die Meistersinger von Nürnberg*," both of which posterity will doubtless rank as Wagner's *chef d'œuvres*, with a probable preference for the former, as the greater understanding of his works advances in the general public.

As for the performances of "*Siegfried*" at the Metropolitan Opera-House too much praise can hardly be bestowed both on the artists and the management. The principal share of praise belongs undoubtedly to Anton Seidl, under whose inspired and inspiring guidance the work was brought out in such masterly manner that but comparatively few defects could be noticed even in the very first performance. Next to him Max Alvary, the brilliant young tenor, an excellent likeness of whom graces the title-page of to-day's *MUSICAL COURIER*, deserves the lion's share of encomium. He sang *con amore* and his voice seems to become stronger and sweeter with every new impersonation he undertakes.

Historically, too, despite the fact that his figure is not quite of the usual proportion of Wagnerian heroes, he was simply admirable. Fischer was a noble *Wotan*; Ferenzy acted the difficult and almost hideous role of the dwarf *Mime* with a great deal of natural ability, and his singing and declamation were far better than we had anticipated. Elmlad did not need to sing the ugly monster's exclamations through a speaking tube, his bass voice would have sounded hollow enough without that appliance. Lilli Lehmann was superb as *Brünnhilde*, Marianne Brandt satisfactory as *Erda*, and the invisible Mrs. Seidl-Krauss did well with the charming notes of the *Forest Bird*, although a fresher and younger voice of light soprano timbre would have been preferable for the part.

The mise-en-scène was excellent, the scene of the forging of the sword in first act and the forest scene in the second act being notable for realistic beauty. The dragon, too, although being far from what imagination suggests that fabled animal to have looked, was not as ridiculous a sight as the same monster's representative in Bayreuth or Munich. The change in the third act from the wild region at the foot of a mountain through fire and gradual dawn to the Valkyr's Rock is capable of considerable improvement. Yet, such as it is, it does not disturb the imagination, at least not when seen from a proper distance.

Among the audience of the first night were several representatives of the out-of-town papers. We noted the presence of Mr. G. H. Wilson, of the *Boston Traveller*, and of Mr. Ticknor, of the *Globe, Advertiser and Record*.

On Saturday afternoon "*Tannhäuser*" was repeated before a good-sized audience with the same cast as at the previous performance, with the exception of *Wolfram*, Mr. Alexi being advantageously replaced by Mr. Robinson, who has now so far recovered from his recent illness that the services of Mr. Alexi can henceforth be dispensed with. Why the important part should not have been given to Von Milde instead of Alexi at the first performance is a riddle which only the management is able solve, for the latter is not half as good a sinner nor has he as good a voice as the former.

To-night "*The Prophet*" will be given for the first time this season, on Friday night "*Tannhäuser*," and at the Saturday matinee "*Siegfried*" will be repeated.

PERSONALS.

FRANK TAFT'S ENGAGEMENTS.—The young organist Mr. Frank Taft has had many engagements to "open" new organs, and his services continue to be in demand for this important purpose. Among the organs recently "opened" by him we may mention the one in the Third Presbyterian Church, of Trenton; the organ in the First Presbyterian Church in Newark, and last week the large new organ in the First Presbyterian Church, on Fifth-ave., Eleventh and Twelfth streets. Mr. Taft is the organist of the Clinton-ave. Congregational Church, Brooklyn.

MRS. BELLE COLE'S SUCCESS.—The *London Daily News*, in referring to the third Crystal Palace promenade concert, under Arthur Mann's direction, says: "But the success of the evening was fairly won by the American contralto, Mrs. Belle Cole. To pass definite judgment upon the newcomer after hearing her in so large a building, and amid the tramp of so many feet, would be injudicious. Nor is it at all necessary, for Mrs. Cole is about to make her début at a Saturday Crystal Palace concert, and has also been retained for six of the forthcoming performances of the Royal Albert Hall Choral Society. She, however, appears to have a fine and powerful voice, of peculiarly and unusually wide compass, extending from the low contralto notes to high in the range of the mezzo-soprano."

WILHELMJ.—From Mannheim we learn of the successful début there at one of the recent Academy concerts of Mrs. Dr. Maria Wilhelmj, of Wiesbaden, a sister-in-law of the celebrated violinist and a singer with a rich, well-cultured soprano voice.

EVIDENTLY A MISTAKE.—Mr. Edgar H. Sherwood, the esteemed pianist, composer and teacher, of Rochester, N. Y., writes as follows to the editor of the *Union and Advertiser*, of his city:

Editor *Union and Advertiser*:

My attention was called to the following item of news which first appeared, I believe, in last Friday's issue of your evening contemporary:

While playing her recent engagement here Lotta wished to have a new medley composed for her and gave the task to E. H. Sherwood.

As this paragraph has been published by several of our journals, I wish to say that, although I should not deem it a severe "task" to compose music for this gifted lady, whose sprightly genius has charmed so many thousands of our intelligent people, yet, up to the present moment, Miss Lotta has not asked me the "task." Pardon this risky gambol with our sedate vernacular, and I also crave the kind indulgence of the fair artist for my *jeu de mot*, though, really, the conceit is only a degree more terrifying (I trust) than that of the lady "so frightened of rats" in connection with the Washington Rink just before the date of my contents there.

I am told, however, that the high courage of madam enabled her to attend—in the afternoon.

With the faint vestige of a hope, vanishing like the perishing essence of a subtle perfume, that some kind soul will reveal, and withdraw the mantle of obscurity regarding this mysterious "medley," that composition unknown to the alleged composer, I remain, most faithfully yours,

EDGAR H. SHERWOOD.

SCHLESINGER.—The *Boston Saturday Evening Gazette* contains the following flattering remark on some of Mr. Sebastian B. Schlesinger's songs:

Miss Emma Juch sang charmingly and with great success three of Mr. Sebastian B. Schlesinger's songs, "Oh, Come to Me," "Birthday Song," and "Valentine." In Boston and vicinity the songs have been highly commended.

Apropos of Mr. Schlesinger, we learn from a reliable source that he intends to give up business and his position as German consul at Boston. As he is a very rich man he can afford the luxury of living as a composer. The rest of us would probably find it a rather unprofitable task.

AIMÉE.—Aimée, who died recently, has left a large legacy to the Paris Artists' Orphanage. Some of her property is in America, and the exact amount left by the will is not yet known.

SEIDL.—Anton Seidl has been created an honorary member of the Musical Protective Union. The engrossed certificate of membership was presented to our noble Wagner conductor at the Aschenbroedel last Thursday afternoon in the presence of several members of the society. Mr. Gieseman made the presentation speech, mentioning the complimentary fact that "in view of Anton Seidl's reputation as a musician and his services in the cause of the divine art, it had, for the first time in its quarter century of existence, on September 8, unanimously elected him as an honorary member."

Mr. Anton Seidl, in accepting the handsomely engrossed parchment certificate, said that he fully appreciated the honor bestowed by the society of professional musicians of the metropolitan city of the New World, and desired to extend to its members, through the committee, his warmest thanks for the honor so generously bestowed upon him, and that although he had been exceptionally honored, he wished to be considered a private in the ranks of such a brotherhood of artists as he found among the members of the New York Musical Union.

DEBUTANTES.—Two débutantes have recently come from the Brussels Conservatoire—Miss Maret, who has appeared in "*Rigoletto*" and "*The Prophet*," and Miss Bronville, who has essayed the part of *Alice* in "*Robert the Devil*." Both are highly spoken of.

NICOLINI.—Nicolini is gathering data for his coming book on the career of Patti. The book will naturally fare well.

HOFMAN.—Young Hofman, the boy pianist, who has caused such a sensation in England, devotes only an hour and a half a day for practice. He cares little for applause—but then he's very young yet. The price paid for his coming American tour is said to be \$25,000. The boy is paid by his father one

penny for each piece he plays in public, or two cents if the selection is one of unusual difficulty.

A BIRD.—Napoleon Bird is astonishing the North of England with long-distance pianoforte performances. A few weeks ago this artist played at Stockport for thirty-six and a quarter hours without stopping, thereby beating his own best previous record by eleven and a quarter hours. Although much troubled by sleepiness during the last hour or two, he seems to have finished in good form and wound up by singing "Rule Britannia" to his own accompaniment. At present there seems to be no rival in the field, but when the English get two or three men playing against one another on different pianos, the sport probably will become exciting as well as intellectual.

TWO DEATHS.—The death is announced of the Marchese Filippo Villani, a popular composer of Italian dance music and an ardent Garibaldian.

The well-known *tenore de grazia* Jules Puget died three weeks ago, aged sixty-seven. He was a friend of Rossini, and created the principal tenor parts in Auber's "*Manon Lescaut*," Massé's "*Fiancée du Diable*," *Tyball* in Gounod's "*Romeo and Juliet*," and Duvivier's "*Deborah*." After his retirement from the stage he became a teacher of singing.

LA MOUREUX.—The great French conductor Lamoureux is said to be building a theatre on his own estate, Chateau d'Eau, for the purpose of bringing out unpublished French operas with all the care offered to the works produced at Bayreuth.

HÄNDEL.—It is announced that Dr. Chrysander is about to resume work upon his biography of Händel, and, it is hoped, to complete it. The first volume appeared in 1858, the second in 1860, and the first part of the third in 1867, since which date the publication has been suspended.

ARNOLDSON.—Mr. Jules Barbier, the new director of the Paris Opéra Comique, has engaged the late Maurice Strakosch's young pupil, Miss Sigrd Arnoldson, who won such great success in London during Mr. Augustus Harris's last season. Miss Arnoldson will make her Parisian début in December in "*Mignon*." Mrs. Salla, once a favorite at Drury Lane, has also been engaged for the Opéra Comique. By the burning of the theatre all the artists have lost a month's salary, due for the month of September.—*London Figaro*.

LONDON "TRUTH" ON ITS CONTEMPORARIES.—That a daily paper has devoted half a page to a description of Wagner's juvenile symphony, with illustrations in music-type, might have caused more talk were it not for the fact that a similar description by Mr. Krehbiel, in the New York *MUSICAL COURIER*, had already been circulated in England, and that the analysis is about to be issued in the official programs of the Henschel concerts. In truth, music-type is impracticable in a daily paper, simply because it occupies more space than it is worth. Sir George Grove's by no means exhaustive analysis of Beethoven's Choral Symphony occupies nearly forty pages of print. The bare themes of any symphony printed in music-type would take quite a column of a daily paper. In such publications space is most valuable, and this, I assume, is the reason why musical critics are expected to possess the experience and the skill necessary to give the public in half a column a fair idea of a new symphony.

KELLOGG MARRIES CARL STRAKOSCH AFTER ALL.—THE *MUSICAL COURIER* OF June 1 announced the engagement of Miss Clara Louise Kellogg to Mr. Carl Strakosch, her manager, the statement causing much surprise and several denials at the time. Nevertheless, Miss Kellogg and Mr. Strakosch understood each other thoroughly, and there was a final culmination of that understanding last Wednesday when the happy couple were married at Elkhart, Ind. What object Miss Kellogg had in attempting to suppress this latter fact is one of the inscrutable secrets of the day. Carl Strakosch is a nephew of the late Maurice Strakosch and of Max Strakosch; he is about twenty-seven years old, stalwart in figure and of Slavonic type, while Miss Kellogg is forty-five and rather robust and wealthy.

CAMPANINI'S ARTISTS.—Miss Torricelli, the young Italian violinist of the Campanini Concert Company, plays like an amateur. Her tone is very thin and her intonation is even more faulty than that of Teresina Tua. The other members of the troupe, outside of Campanini, are Scalchi, the well-known contralto, and Elvira Repetto, the dramatic soprano, who, however, up to last night had not made her appearance here; Francesco Baldini, tenor; Gallassi, baritone; Nannetti, basso; Corsini, buffo, and Alfredo Gore, accompanist.

SETTLING IN CHICAGO.—Dr. H. Schwerin, a vocal instructor, formerly of Milan and Paris, has made Chicago his home, and will give lessons in the art of singing.

—New Orleans is to hear this winter the following operas: "*La Juive*," "*Les Huguenots*," "*Guillaume Tell*," "*Robert le Diable*," "*L'Africaine*," "*Le Prophète*," "*Hamlet*," "*Masanillo*," "*Ernani*," "*Charles VI.*," "*La Reine de Chypre*," "*Jerusalem*," "*Roland à Roncevaux*," and of novelties, "*Le Tribut de Zamora*," "*Le Cid*," "*Patrie*," "*Mignon*," "*Carmen*," "*Les Amours du Diable*," &c., and of operettas, "*Barbe Bleue*," "*Boccaccio*," "*Orphée aux Enfers*," "*Les Brigands*," "*La Pêricle*," "*La Princesse des Canaries*," "*Rip Rip*," "*La Belle Héloène*," "*La Marjolaine*," "*Le Grand Mogol*," "*La Mascotte*," and of novelties, "*Josephine Vendue par ses Sœurs*," "*La Fauvette au Temple*," "*Les Saturnales*," "*Surcouff*." The performances will be given by a competent French company, under the management of Mr. Frederic Mauge, who gave such a successful season last year.

MUSIC IN PETERSBURG, VA.

THE many musicians from Boston, New York and Baltimore, who either attended or participated in the last Petersburg Musical Festival, expressed their surprise at the excellent quality of the choral work done by Virginia choral societies from Petersburg and other sections of the State, and the general enthusiasm for the best kind of music manifested by the people who attended the festival. This enthusiasm has also resulted in a desire for a large building in which performances can be given, with proper surroundings, in an attractive and artistic manner. We reproduce the following article from the *Petersburg Daily Index-Appeal*, which describes the new Academy of Music in that city now nearing completion. The *Index-Appeal* says:

Before many weeks will have passed the Petersburg Musical Association will have a habitation as well as a name, and will thus present palpable evidence that its physical growth is fairly keeping step with its artistic development. It has been for a long time past one of the most cherished desires of those who have felt a deep interest in the fortunes of the association that it should not be a wanderer upon the face of the earth, so to speak, but should possess a home of its own—a home adapted in every respect to the work and purposes of the society. In the annual report submitted by President Jackson, at the annual meeting on June 9, 1885, that gentleman said:

"The time has come, ladies and gentlemen, when the Petersburg Musical Association must have a substantial home of its own. In other words, we must not hire a hall, but we must have one. The project may look very bold from a distance, but let me assure you that, calmly considered, it is quite practicable and not so very difficult of accomplishing. It is quite probable that, with, perhaps, occasional exceptions, Petersburg will always be the place where the State music festivals and conventions will be held. It will be to Virginia what Worcester is to Massachusetts. And because it is so, that is the more reason why the Musical Association should have such a home as I have referred to. I will not weary you now with the means by which we propose to gain the desired end, but will only commend the matter to your earnest consideration, and beg of you that when the project shall be placed before you in practical shape you will give it the same earnest and generous support with which you have hitherto sustained the Petersburg Musical Association."

And it has come to pass that within a little over two years from the time when this project was first mooted it has become an accomplished fact. With rare intelligence and discretion did the directory of the association arouse and foster a sentiment of public pride among the people of Petersburg favorable to the carrying out of their plans. Step by step they removed difficulties that stood in the way; effort succeeded effort, until the future was clear and the realization of their desires near at hand. A "transferable perpetual regular membership" was instituted as an initiatory measure for the accumulation of funds. These memberships were placed at \$250 each, and about twenty-five were sold. Other subscriptions came in, and a kirmess, liberally patronized by the public, yielded a large amount, until over \$12,000 were at the disposal of the association. Matters were in this shape when it became known that the old Academy of Music would be sold, and, in order that it might not fall into the hands of parties hostile to the purposes and aims of the association, Messrs. H. Noltenius and J. Q. Jackson purchased it, on September 8, 1886, for \$5,000, and offered it at this price to the Petersburg Musical Association, by whose directory it was accepted.

When the old theatre was purchased it was not with the idea that the new academy was to be erected on this site. It was the original intention of the directors of the Petersburg Musical Association to have their building in a central location. The views entertained by them at the inception of their work are expressed in the following paragraphs of a circular setting forth the necessity for a "new music hall":

"As to the building, the following few leading outlines describe briefly, but pretty accurately, that which is needed: The music

hall should be situated as centrally as possible on a lot 60 or 80 feet wide by 200 feet deep, if available; with streets or alleys all around for entrance or egress; with stores on the public street and desirable front offices for rent upstairs; with ample rooms and facilities for rehearsals for the chorus, and later, as is hoped, for instrumental classes and orchestra; with a large hall in the rear of the stores, elevated as little as possible above the ground, for the sake of safety in case of a rush, seating on the main floor about 650 persons, in the gallery about 300 persons, and so arranged that for festival purposes the rehearsal-rooms can be added to the main auditory and seat an additional 500 to 600 persons;

Petersburg Musical Association directory in this matter from its very beginning soon led to the conclusion that it would be too weary an undertaking, one too doubtful of successful issue, to attempt to carry out these propositions. Careful calculation soon developed the fact that the cost of the enterprise would be so great as to make it almost impossible to accomplish it within reasonable time. Great, no doubt, was the disappointment to many who had set their hearts upon seeing an imposing structure rear its front on the principal street of the city, but their frustrated hopes caused them no less regret than was felt by the men who had the active direction of affairs. These latter remembered,

however, that "if you can't do well, do as well as you can," and when they found themselves unable to do just what they wanted, they did the next best thing, and set to work upon plans looking to the erection of the new Academy of Music on the site of the old.

At the last annual meeting of the association, on June 8, 1887, President Jackson said in his report: "An unexpected opportunity presented itself last fall, in which the Academy of Music, that originally cost \$30,000, was bought for our association at the extremely low price of \$5,000. A thorough canvass of our city demonstrating the fact that a sufficient amount could not be raised to purchase a site on some principal street and erect a building with stores beneath, as was at one time contemplated, it therefore became necessary to change, in some respect, our original plans. Hence the Academy building was examined by competent architects for the purpose of ascertaining whether it could be so changed as to suit our future purposes. The requirements were: 1. A stage large enough to seat 400 singers and an orchestra of 50 performers. 2. An auditorium with capacity to seat comfortably 1,500 persons, a full view of the stage to be had from every seat. 3. A room 30x40 feet, entirely separate and distinct from the main hall and in which the chorus might practice at the same time that the same hall should be in use. On finding these requirements practicable, plans and specifications were prepared, and your board of directors has ordered the work to be done. Within a few days the contract will probably be made, and by October next the work completed. We still need \$7,000 to \$8,000 more than we now have to pay for the alteration and to properly equip the house for musical and theatrical purposes. It, therefore, behooves every member of the association to join in the

efforts to raise this amount, so that when the building is finished it may be unencumbered."

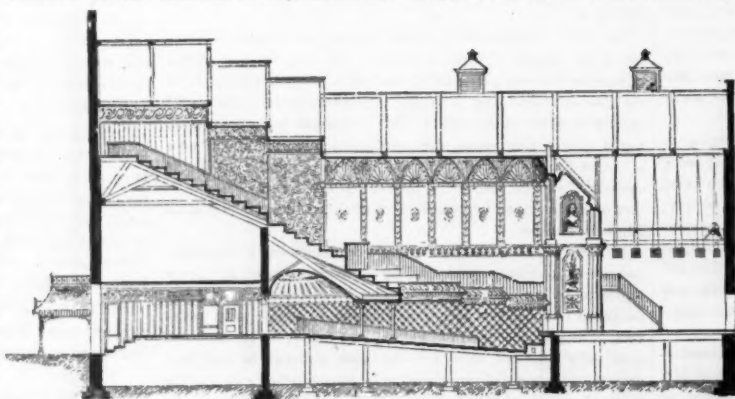
The plans for the new building, which, when completed, will have cost about \$22,000, were prepared by Mr. Oscar Cobb, theatrical architect, of Chicago, accepted on March 10 by the Petersburg Musical Association directory, and since then operations have been pushed forward with all convenient speed. It will not be practicable, however, to complete the building by the time first contemplated, viz: October 15, as, owing to unforeseen circumstances, changes had to be made in the original plans which will retard completion until about the first of the new year.

The new Academy of Music will present a very handsome exterior, as will be seen by a glance at the above cut. Its general architectural design is in the now prevailing Romanesque style. It will be three and a half stories in front, its dimensions being 55 feet in width, 140 feet total depth and 86 feet in height. The front will be faced with handsome pressed-brick work, with solid iron lintels and granite sills and belt courses, and will be finished at the top with neat galvanized-iron cornices, cresting and other appropriate architectural ornamentation. A graceful, yet substantial, iron portico of airy design spans the sidewalk to the curb at the main entrance, thus affording protection to toilets in case of bad weather. The roof of this portico is surmounted with an ornamental railing provided at either front corner with contrivances for extra illumination, the whole forming a very graceful balcony. On either side of the main entrance is a store, the dimensions of which will be 20x30 feet. Immediately over the main entrance, and forming a background for the portico balcony, is a large ornamental window which, with windows on either side of it, gives light and air to the conservatory. The third story is provided with windows corresponding in design with those below and furnishing light to the annex when it is in



The New Academy of Music, Petersburg, Va.

with a stage 90 feet wide by 40 or 45 feet deep, sufficient to accommodate an organ, 40 to 50 men orchestra and 400 chorus singers, and so arranged as to offer the scenery and other requisites for refined, moral operatic and dramatic performances; with wide aisles, comfortable seats, wide staircases, a sufficiency of wide doors and the amplest facilities for emptying the largest audience



Longitudinal Section.

in a few minutes; abundantly lighted—eventually by electricity; comfortably heated by hot air or steam and ventilated according to the latest inventions, so as to insure pure air always.

"It seems to the members of the Petersburg Musical Association that such a hall will meet the emergencies as they may arise for fifty or seventy-five years to come, allowing for a steady growth of this city in population and wealth."

Many and anxious were the conferences and consultations relating to this matter. Various sites were proposed, and there was a general desire that the new house should be located on Sycamore-st., or some equally central and desirable thoroughfare. But the caution and wisdom that have characterized the action of the

use. From the sidewalk an easy flight of substantial granite steps leads to the grand entrance, or vestibule, as it may be properly called, which is 20 feet wide, about 40 feet deep and 12 feet high. Set well back on the left side of this vestibule is the ticket office. Opposite thereto is the stairway leading to the balcony and just beyond it another stairway leading also to the balcony, both six feet wide. On the ground floor there is also a cloak-room where wraps, hats, umbrellas and canes can be deposited, and two toilet-rooms.

Passing from the vestibule through swinging doors the ground floor of the auditorium is entered. A broad, roomy aisle bisects the hall in the centre, while to the right and left equally commodious aisles lead clear down to the orchestra. The ground floor is divided into parquet and parquet circle, and with four proscenium boxes furnishes easy seating capacity for about 575 persons. The aisles will be perfectly smooth and lead in an easy slope from the rear toward the stage. A light railing will divide the parquet from the parquet circle. Ample space is allotted to the orchestra, which is separated from the audience by a substantial partition. This space is so arranged that it can be boarded over and be made part of the stage proper when additional seating capacity is required at music festivals and upon other similar occasions. Provision is also made in the orchestra for a grand organ which is to be placed on the left or "prompt" side of the proscenium.

The balcony and its four proscenium boxes will furnish seating accommodation for about 200 persons; the gallery, or rather balcony circle, which will run back of, instead of above, the balcony, will hold about 170, and the annex between 400 and 500, so that the total seating capacity of the house will be, without the annex, between 900 and 1,000, and with it between 1,400 and 1,500. If "standing room" is all filled the total capacity of the house will be nearly 2,000. The annex is quite a novelty in the arrangement of this theatre. It is specially designed for the purposes of the musical festivals, but will also be utilized upon all occasions when the ordinary seating capacity of the house is inadequate to the demands made upon it. It is also eminently adapted and will be utilized for lectures, fairs, Germans and all other purposes for which the large hall on the first floor would be too large and too expensive. The annex ordinarily is entirely shut off from the body of the house. It begins at the rear of the gallery or balcony circle, and in an easy rise runs, over the conservatory, to the very front of the house. It is an important feature in the arrangement of the seating accommodations, upstairs as well as on the ground floor, that every seat commands a full view of the stage, and the acoustics of the house are designed to be so perfect as to allow every word or every note to be heard at the remotest point in the auditorium.

THE CONSERVATORY OF MUSIC.

Inasmuch as the adaptation of the new Academy of Music to the purposes of the Petersburg Musical Association was one of the paramount considerations in its construction, the arrangement of a conservatory of music for the special use of the chorus was of unquestioned importance. This conservatory will be utilized by the chorus for rehearsals, general instruction, meetings of the directors of the association and other proper objects connected with the affairs of the society. It is located in the front part of the second floor of the building and is accessible by stairways from the outside as well as by the grand stairway on the inside of the academy. Its dimensions will be 52 by 40 feet, with an average height of 20 feet. It will be provided with wardrobes, book-cases, toilet apartments, movable partitions for class uses—in short, with every contrivance and convenience to further the purpose for which it is intended.

SPECIAL COMMITTEE ON BUILDING.

John Q. Jackson, chairman.
W. E. Badger, acting chairman in the absence of J. Q. Jackson, chairman.
W. H. Baxter, superintendent.
Jas. M. Quicke.
H. Noltenius.

THE PETERSBURG MUSICAL ASSOCIATION.

A description of the future home of the Petersburg Musical Association would be a barren product without a brief history of the association itself and its work, although both are deservedly familiar to most of the people in this city. For the many thousands, outside of this city and State, to whom this paper will come, such a sketch will be no doubt both interesting and instructive.

The Petersburg Musical Association was formed August 26, 1881, by a number of business men. Several of these had been connected with the old "Petersburg Musical Club," which, after a most successful career of four years, was obliged to adjourn, although the interest on the part of the public was just then more active than ever.

Its constitution provides for two classes of members—regular and contributing. The latter have only the privilege of admission to the society's entertainments, while the former, by right of a large annual contribution into the treasury of the association, enjoy the additional privilege of ownership in its property and of a voice and vote in its affairs. Lately a new membership has been created, the "transferable perpetual regular membership," which to those elected by the directory is sold at \$250 and entitles the holder to all the privileges of regular membership, free from dues.

The association has, during the last five seasons, given fifty-four entertainments, and has paid out to artists alone during that time about \$12,200. About 28,400 persons have attended its entertainments.

At many entertainments a chorus of ladies and gentlemen of this city assist by rendering shorter or longer works by eminent old and modern composers. This chorus is an independent body and gives its assistance at the association entertainments whenever the leader, who also happens to be chairman of the committee on music, may desire it. The association, in return, supplies all the music and furnishes each singer with a complimentary ticket to all the entertainments. The chorus numbered in the beginning twenty-one voices, and has gradually but constantly grown, until now there are 154 names of constant members on the list, with every prospect that this number will increase to 200. The work of this chorus ranks with that of the foremost singing societies in the country; indeed, there are but very few that surpass it. This assertion is not the ebullition of local pride, but merely the reiteration of what competent critics have said after having listened to it. Professor Carl Zerrahn, the leader of the famous Haydn and Händel Society, of Boston, Mass., has recently declared in New York that the work of the Petersburg chorus is in every respect equal, and in many points superior, to that of the society which he directs. This is so authoritative a judgment that no exception can be taken to it.

It would be impossible to rate too highly the educational influence which, in the matter of music, the association has exercised not only in Petersburg, but throughout Virginia. At home it has elevated and refined the natural taste for music, until mediocrity meets with but a cold reception, and the people themselves demand the very best and most substantial musical diet to be set before them. In other cities in the State the successful work of the association has been held up as an example worthy of emulation, and has acted as a stimulus in renewing the energies of existing musical societies and tending to the formation of new associations. Nor has Virginia been the sole beneficiary of this influence. North Carolina also has experienced its vivifying power, and especially during the past year the organization of several singing societies there has given evidence of an awakening interest in the cause of vocal culture.

The great music festivals which have been held here annually for the past five years attest forcibly the growth of musical culture. Not merely have Petersburg's citizens by their presence and with their purses countenanced and supported them, but hundreds of visitors have been with us during "festival week," and have gone from us delighted with what they have heard and seen. None of these things could have been accomplished were it not for the earnest, systematic, business-like yet withal enthusiastic methods of the local association, and in them may be found the reason why it was possible for a community like Petersburg to accomplish results that would have done credit to a city five times its size. Moreover, they furnish a guarantee that the past will be but a prototype of the future, and that each year's work of the association will be an improvement upon its predecessor.

Centenary of "Don Juan."

PARIS, October 27, 1887.

"MOZART is the master of us all, and 'Don Juan' is his masterpiece," said Charles Gounod, as he stood before the autograph of that opera now exposed in the library halls of the Academy of Music. "See how neatly and precisely his notes are jotted down; they are small in figure but giants in thought; hardly an erasure, because like all the gods of music and literature he ripened his conceptions until they were ready to fall whole and entire. Flashes of genius are like God's word when it proclaimed, 'Let there be light and there was light.' The manuscript is naturally the greatest piece of curiosity of the collection. In it there are numerous portraits of Mozart at different stages of life; an engraving of the child playing before the court of Austria, with little Marie Antoinette listening attentively; another where he is at the piano playing over the score of 'Don Juan' at his friend's, Ladislav Dussek; also that of Munkacsy, the dying Mozart listening to his 'Requiem,' the painting of which is in America; several of his autograph letters, but only relating to family affairs; also a curious collection of all the bills announcing the performances of 'Don Juan' since the year 1805. One of them is dated 30 Fructidor in the year XIII. of the republic, and it has the following startling notice after the nomenclature of the cast: 'Mr. Frederic Duvernoy will execute a new solo of his composition on the cornet during the third act.' Just imagine a cornet solo cutting Mozart's 'Don Juan' in two.

Before all that could boast of a name in music, literature or society the centenary of 'Don Juan' took place last night at the Grand Opera. The applause did not rend the house last evening; it never does, probably because the building is too fine to be thus treated. Still the opera not having been given for the last three years—from 1834 to 1884 it has had 265 performances—old connoisseurs, who know every note of the music, and the younger generations who are desirous of making further acquaintance with Mozart, listened with rapt attention. Encores are also very rare at the opera; three, last night, however, were demanded. Mr. Edouard de Reszke, as *Leporello*, was asked to repeat his solo, "Yes, madame; the women he loves, &c.," then the delicious love duet between *Don Juan* and *Zerlina*, also the trio of the masks sung by Mr. Jean de Reszke and Mrs. Escalais and Adini. Old critics who have heard all the world-wide celebrities sing this opera are not at all loud in their praise of the present interpreters of the work. Mr. Auguste Vitu writes that it is better to pass by all attempts at criticism, for it would only throw cold water on artists who have given their all, that is, zeal and goodwill. Mr. Victor Wilder, author of a life of Mozart, an authority, and the critic of the *Gil Blas*, says that Mr. Lassalle will

never be but a mediocre *Don Juan*; that Jean de Reszke, as *Don Ottavio*, rather compromises than attains effects, notably in the cavatine of the fourth act, where he very imperfectly follows the motives of the first violin; his brother, Edouard, has the voice to sing *Leporello*, but his play is always heavy and at times sinister. This *Leporello* follows the composer's conception, not as an Italian buffo, but a German *Hanswurst*. The "recitative scene" with Mr. Lassalle is simply ridiculous; the two artists rival each other in weight and ponderosity; every note weighs at least two pounds. Mr. de Zureaud, of the *Gaulois*, does not even deign to give his opinion of the performance; he names the artists all in a lump, and remarks that, for the present, no better work can be demanded of the house. Mr. Weber, of the *Temps*, oftentimes thinks operas beneath his notice, and proffers his opinion only on classical music performed at concerts.

After the first act the centennial ceremony was performed. In the midst of the superb scenery of the second act, as the curtain rose, all the members of the opera company, ballet girls and men were grouped around the marble bust of Mozart, whose pedestal was supported by women dressed as glories, holding long palms. Each artist allegorically represented the works of composers, who do homage to their master. Mr. Lellier, for instance, personated *Rhadames* in "Aida;" Mrs. Richard, Gounod's *Sappho*; Mr. Melchisedec, *Nevers*, of the "Huguenots," &c. Mr. Lassalle then read an ode composed to the glory of Mozart; then everyone joined in singing a chorus from the "Magic Flute."

Serious admirers of Mozart bitterly complain that the opera mercilessly mutilates the sense of "Don Juan" by making innumerable cuts. The present directors declared that it would be now given in its entirety. However, a number of pieces were left out, among them, *Elvire's* "Ah! fuggi il traditor;" *Don Juan's* "Meta di voi" and *Leporello's* "Ah, pieta, Signori."

The ballet, got up in a superior way, was, as in all operas given at the Academy of Music, the success of the evening. The scenery and the costumes were gorgeous. As no star appeared to receive the applause usually reserved for the ballet, the coryphees for the first time were feasted with general hand-clap. They were so surprised and delighted that one or two of them were fined for throwing kisses to the parterre and side boxes. Such demonstration is not allowed at the austere French opera. When taken to task by M. Plague, the ballet manager, one of them exclaimed: "Well, I really could not help it; I lost my head; it was so lovely and such a great surprise."

Mrs. Adini looked superb in her artistic white robe in the first act, and her jet and satin mourning in the others. She makes a most beautiful *Donna Anna*. But her voice is too harsh and unsympathetic to interpret Mozart's suave music; it wants human nightingales to express its delicate strains of divine melodies.

Thomas Concert.

THE first "Popular Young People's Matinee," as is the somewhat complex title of twelve concerts to be given by Theodore Thomas and his orchestra at Steinway Hall on alternate Saturday afternoons, took place last Saturday and was well attended. The program, although purely orchestral, was one of the most attractive and interesting that has been offered by Mr. Thomas for a long while, and its performance was excellent in every respect. The orchestra over which Mr. Thomas wields his baton this season is perhaps the best he ever had under his command, his first violins and his woodwind, being the best we ever heard. The following was the program:

March, "Rakoczy"..... Berlioz
Overture, "Leonore," No. 1, posthumous..... Beethoven
Intermezzo, op. 46 (first time)..... Bargiel
Capriccio, op. 4..... Grädener
Hungarian Rhapsody, No. 12..... Liszt
Overture, "Lustspiel" (first time)..... Fr. Smetana
Variations on Luther's Choral (new) "A stronghold sure"..... Reinecke
Slavonic Dances (new), op. 72..... Dvorak
Waltz, "Artist's Life"..... Strauss

Of these works the "Rakoczy" march, the brilliant but very difficult Grädener capriccio in F, Liszt's fourteenth Hungarian rhapsody (which is considerably more effective in the arrangement known as the Hungarian fantasia, for piano and orchestra, than in the pseudo Liszt orchestration by Doppler, of Vienna), and Strauss's charming and sprightly waltz, "Artist's Life," are well known to the frequenters of Thomas concerts through previous performances. As for the Beethoven "Leonore" overture No. 1, which some clever Alexander designated on the program as "posthumous," simply because it was not printed until after Beethoven's death, it would be better for the great master's memory to leave this, as well as his "King Stephen," his "Consecration of the House," and his "Ruins of Athens" overture, unperformed, for they are simply weak works, and nobody knew this better than Beethoven himself, for after having once tried the first "Leonore" overture he saw that it would not do and went to work composing better ones, until he reached the climax in the third one.

The remainder of the program consisted entirely of novelties, and some of them most interesting ones. Bargiel's intermezzo in F was the least so, for it does not show much inventive or great technical ability. Smetana's "Lustspiel" overture, on the other hand, is one of the most delightful specimens of its kind extant. The starting out with a most brilliantly written canon in four voices on a *perpetuum mobile* kind of fresh and energetic theme is highly effective and a pleasure to a musician to listen to, and the way he brings in his second theme, which, although in itself not very original, is well treated harmonically, discloses

the hand of a master. Reinecke's new variations in D on Luther's tremendous choral "A stronghold sure" are elaborate and thoroughly scholarly, as could not otherwise be expected from a musician of such attainments as those of the director of the Leipzig Conservatory. Particularly interesting are the variations in B minor (the theme remaining in the original key of D major and the harmonization moving in B minor), the first canon and the variations in which themes from Bach's "St. Mathew Passion Music" and from Händel's "Messiah" are doing service as contrapuntal substructures for the original theme.

Dvorak's latest set of four "Slavonic Dances" (two sets of four dances each have preceded this one) is as original and beautiful (with the exception of the third of these four new dances) as anything we have previously heard from the gifted pen of the great Bohemian master. They are of glorious orchestral effect and most interesting in original and clever harmonic and rhythmic devices.

HOME NEWS.

—Mrs. Carrie Hun-King, with the New York Philharmonic Club, will give a concert at Sing Sing November 17.

—Mr. Ansorge, a young pianist of rising reputation and a genuine pupil of Liszt, arrived in New York last week.

—A highly interesting song concert was given at the Cincinnati College of Music last Thursday evening by Misses Elizabeth Hetlich and Anna Dickman.

—A comic opera entitled "The Smith Family" has been brought out in Philadelphia. If all the Smiths go to hear it it ought to be an overwhelming success.

—Mr. Minor C. Baldwin, concert organist and conductor, formerly of Boston and recently residing in Chicago, has made New York his permanent residence, and will pursue his vocation here.

—The route of the Mendelssohn Quintet Club is: Gettysburg, Pa., to-day; Hanover, Pa., 17; Lancaster, Pa., 18; Hagerstown, Md., 19; Bedford, Pa., 21; Connellsville, Pa., 22; Alliance, Ohio, 23.

—The Kneisel Quartet will give six concerts in Chickering Hall, Boston, with the assistance of Adele Aus der Ohe, Teresa Carreno, Gertrude Edmands, Arthur Foote and others to be announced, on Monday evenings, November 21, December 19, January 16, February 13 and March 5 and 26.

—Mr. Frank Van der Stucken's series of American concerts was begun at Chickering Hall last night, and will continue on Thursday and Saturday and on the Tuesday afternoon and Thursday evening of next week. We have before announced the programs of these entertainments. It is only necessary to remind music-lovers that Mr. Van der Stucken will present a number of compositions by American native writers.

—Etelka Gerster, who arrived here last Sunday, and the company engaged by Henry E. Abbey to support her will appear in concert at the Metropolitan Opera-House on Tuesday, November 22. The members of the company are Helene Hastreiter, contralto; Theodore Bjorksten, tenor; De Anna, baritone; Carboni, buffo; Mrs. Sacconi, harpist, and Miss Nettie Carpenter, violinist. There will be an orchestra of seventy-five musicians under Adolf Neuendorff.

—The first public rehearsal and concert of the Brooklyn Philharmonic Society were very well attended at the Academy of Music across the river on last Friday afternoon and Saturday evening. The magnificent orchestra played in admirable style, under Mr. Theodore Thomas's masterly conductorship, Schubert's great C major symphony, Dvorak's "Husitzka" overture and the Vorspiel to Wagner's "Die Meistersinger." Helene Hastreiter, the favorite contralto, was the soloist of the occasion and was much applauded for her fine singing of the hackneyed "Che faro" from Gluck's "Orpheus," and of Liszt's exquisite song "Mignon."

—The New York MUSICAL COURIER expresses much just gratification that Dudley Buck's cantata, "The Light of Asia," is to be given a thoroughly adequate presentation by the Harmonic Society of Newark, N. J., and also comments in a like spirit on the fact that, while that society is one of the oldest and best in the country, it had steadily fallen off in prosperity under the pressure of confinement to old and foreign works, until from an actual membership of three hundred it had fallen to seventy-five at the opening of this season. Immediately, however, upon the announcement of a new policy, consisting mainly of giving adequate encouragement to American composers, interest revived, the membership swelled at once to nearly the old figures, and applications are still flowing in. Facts are always stubborn, and such as these need no sauce of comment.—Chicago Times, November 6.

—The Boylston Club, of Boston, has announced its plan of concerts for the season. At the first pair of concerts (December 6 and 9) the mixed chorus will sing "An Idyl," poem by Goethe, a short work in cantata form for chorus and tenor and bass solos, by the late Frederick Kiel; "The Coquette," op. 32, by Brahms, with pianoforte accompaniment; "The Woodland Anglers," op. 63, by Dvorak, and "The Three Merry Dwarfs," by Mackenzie. The male chorus will sing "Calm Sea and Happy Voyage," by Rubinstein; "In a Gondola," by Meyer-Helmund; "The Quartet," by Gené, and other selections. The female chorus: A series of six songs by Raff, a work by Jensen and an arrangement of a Scotch song.

On March 7 the club will present for the first time in this country Cowen's "Ruth," a dramatic oratorio composed for the Leeds festival of 1886. A fourth concert may be given about this time, which will consist of glees and madrigals, or such a program, and one to include David's "The Desert," Goetz's "By the Waters of Babylon" and selections from Rubinstein's "Moses" will be performed on the dates May 9 and 14.

—Franz Kneisel, the concert-master of the Boston Symphony Orchestra, was in town last Monday to attend the performance of "Siegfried" at the Metropolitan Opera-House. He called at the office of THE MUSICAL COURIER.

—At the first concert of the tenth season of the Pittsburgh Mozart Club, which was given last Friday night, two compositions for female voices, entitled "May Song" and "Spring's Verdure," by our esteemed contributor, Mr. Adam Foerster, of Pittsburgh, were sung and well received by the public and the critics.

—A piano recital was given last Monday afternoon at Steinway Hall, before a fair-sized audience, consisting chiefly of ladies, by Pierre Douillet, a young pianist and teacher of this city. The following program was interpreted:

Toccata and Fugue in D minor.....	Joh. Seb. Bach
Pastorale.....A. Scarlatti
Allegro Vivacissimo.....A. Scarlatti
Scherzo in B minor.....Fred. Chopin
Waltz in A flat major.....Fred. Chopin
Polonaise in A flat major.....Bizet
Menuet.....Bizet
Spinnerlein from "The Flying Dutchman".....Wagner-Liszt
"La Campanella".....Paganini-Liszt
"Invitation to the Dance".....Weber-Tausig

Mr. Douillet is a pianist of no particularly striking qualities. He has some finger technic and also some tone, but his playing is, so to speak, without features. He blurs his passages with the pedal, his phrasing is poor and he lacks musical expression to a marked degree.

—Last Sunday's Times had the following batch of musical news by cable from London:

The distinguished violoncellist, Hollman, who, I am surprised, has not been picked up by some enterprising American manager, has decided to make a provincial tour. Mrs. Trebelli will be among the artists.

I hear with much pleasure that Sophie Menter has resigned her post at the St. Petersburg Conservatoire and will give us a visit early in the spring.

The Heckmann Quartet has arrived in London from Cologne, and will give concerts in Prince's Hall on December 1, 9, and 15. They will introduce the fugue originally written by Beethoven as the finale for his quartet in B flat, op. 130, for which the grand fugue, op. 133, was substituted on its presentation.

A decided novelty in London was Monday's advertisement of little Hofmann's recital. It read: "Recital of Josef Hofmann; all tickets sold." And so it proved. Hundreds of people were turned away unable to obtain even standing room. The little fellow has captured London, and I expect extraordinary scenes will take place at his benefit on Monday.

Her Majesty's will be again opened to-night for promenade concerts, under the musical direction of Van Biele. Miss Warnots is announced as the star vocalist.

It is not unlikely that Dr. Villiers Stanford will be elected to fill the vacancy caused by the death of Macfarren as Professor of Music at Cambridge.

—The New York College of Music gave its first public students' concert at Chickering Hall last Wednesday evening before a large and attentive audience. Mr. Alexander Lambert, the energetic and talented director, may congratulate himself on the amount of artistic work displayed on this occasion. A cleverly played organ solo by Mr. Moritz E. Schwartz, a pupil of Dr. S. Austen Pearce, revealed considerable ability. The piano playing of Misses Bella Lyttes and Alice Howes is also to be commended. Mr. Schreiner showed much progress in his violin playing, and Miss Amelie Kayton sang very acceptably. Miss Le Clair, a pupil of Mrs. Anna Lankow, made a decided impression by her fine rendering of an aria from Händel's "Xerxes" and her charming interpretation of a couple of songs by Martin Roeder and Schumann. Miss Le Clair was accompanied in most musicianly manner by Mrs. Lankow herself, who is a very able pianiste. A rondo by Chopin for four hands, played by Misses Celia Schiller and Julia Levy, closed a very enjoyable program.

Fourth Boston Symphony Concert.

BOSTON, November 7.

GERICKE has been indisposed, and at Cambridge, where the Symphony Orchestra are giving an extra series of concerts, the preparations made to give him a warm welcome were postponed on this account. It was understood around town that he would not be present this P. M. at the concert and for lack of rehearsals the Brahms symphony would be omitted. Gericke, however, was at his post, looking somewhat pale. The overture to the "Ruins of Athens," Beethoven's weakest overture, was fairly rendered to begin the evening. It is a short and extremely unsatisfactory work, in our opinion, to begin a "concert" program with. Miss Emma Juch, who, in a really charming costume, looked like a veritable type of Germania, sang Hauptmann's pensive and thoroughly musical aria "Gretchen vor dem Bilde, Mater Dolorosa." There is a great deal in a singer's harmonizing with the subject matter she has to deal with. Miss Juch looked a Gretchen and sang in a vein that showed that she was enraptured with the music and character; she was warmly recalled. Fuchs's serenade for strings, in E minor, No. 3, opens with a romanza that "tunes up" in a very realistic manner among the violins and gives us such a realistic little tone-painting of an old-fashioned serenade that we can well nigh expect to see a snow-white arm waving a reward from the casement. The menuetto is decidedly Schumannesque, with a Beethovenian scherzo effect as intermezzo. To tell the truth I could not see why the number was called menuetto. The allegretto grazioso is a sort of miniature tip-toe march à la Bangiel's "Marcia Fantastica" (from piano suite). There is a very clever change toward the close saving it from the category of trivial. The "Finale al Zingaresco" is a famous specimen of the whirling, feet-shuffling style. I think, on the whole, the Fuchs serenade, although pretty and even taking, may be classed as being an unsatisfactory work.

In the two Mozart airs, "Bath" and "Vedrai," Miss Juch again proved

that she is an artist as well as a singer, her very manner being suited to the text. With a dainty glance to see that her airy train was *en ordre* she gave the careless and graceful keynote to the mood. The close to the "Vedrai Carrino" was particularly well done from a psychological point of view, but, as far as the vocalization goes, we must express grave doubts, one note, namely, the final one, being most disagreeable in tone coloring. It is also doubtful whether or no the custom of throwing hand-kisses to the audience is compatible with the dignity of a symphony-concert platform. Mind you, the kiss was pretty and it was also passing sweet as far as it went.

Many were sorry, no doubt, to miss the Brahms symphony, but how beautiful is the Schumann C major, No. 2, op. 61! I will not bore you with any details; suffice it to say that this second rendering in this season of that work was not in any way up to the first, save in the case of the scherzo, which was "pro-o-digious." I think that such impromptu second givings are seldom satisfactory. It was a tribute to Gericke's power to see that his orchestra was affected by his temporary ill health.

Some way or other it seems to me as though the volume coming from the strings here were unsatisfactory, considering the number engaged. I may be mistaken, but the effect produced in the old Gewandhaus by the strings standing while playing is never equaled by strings, on this side of the water, sitting. Noticing that you in your columns say that Musin was a success here, I should like to mention that I have heard some here say that he is the most wonderful player of harmonics ever heard in Boston. Maud Powell made a great success here.

Otto Bendix gave a very interesting recital at the New England Conservatory this week. Many novelties were on the program.

Our new violinist, Emil Mahr, "friend of Wagner's," is meeting with many friends.

Now, in closing I would like to say that my colleagues have been advising me very kindly, saying, "you are a pianist and you should not write criticisms (or notices or letters), you are sure to make enemies." This is all nonsense! I purpose to be fair and do all justice, if I am able, and I write over my own name, not from behind a fence, and if at any time I do anyone an injustice I am ever ready to listen to reason, and I further thank Heaven that I have too much of THE MUSICAL COURIER's outspokenness and pluck to care a "Bohemian Village" if some party should condescend to misconstrue any of my remarks.

W. WAUGH LAUDER.

Fifth Boston Symphony Concert.

BOSTON, November 14.

SCHUMANN says "that criticism is the best which leaves an effect similar to that produced by the subject original." Such a criticism requires a critic with the pen of an artist. Roebitz affirms that "a criticism is influenced largely by the particular qualities or susceptibilities, by the general and artistic grade of culture, by the individuality, and, most important of all, by the sympathies or antipathies of the critic." Criticism should be a respected and integral part of our art system. Oftentimes it is necessarily despicable in the eyes of artists; more particularly so when the last clause of the above-quoted extract comes into play. In the columns of one of our prominent Boston weeklies Miss Emma Juch is so roughly handled in connection with her appearance at the last Symphony concert that we must doubt whether even the most elastic limits of toleration should sanction such writing. Mr. Carl Faciliten, than whom a better pianist is not at present outside of heaven, has also offended certain demigods of the quill by his rendition of the "Appassionata" sonata of Beethoven, and language has been used by certain critics that is simply—I well, moderation and courtesy command silence. I would fain say, in the interest of legitimate art criticism, that if certain gentlemen would use more milk of human kindness when they take up their pens they would more likely to make their opinion respected than by a long string of vituperative and scurrilous adjectives. There are various ways of calling a spade a spade.

The concert to-night opened with Gade's delicious overture, "In the Highlands," Anyone who has climbed the heights of the Brocken, the "Mellboeus," or "Katzembuckel," and witnessed the revelry of a Badener "Kirchweihfest," or the sylvan romanticism of a Harz "Jaeger" or "Förster" fest, can appreciate this delightful tone-painting of woodland echo-limpid stream and rushing winds. Gade has Weber's genuine German romanticism, tempered by Norse mysticism, and his earlier works are replete with melodic and imaginative warmth. The orchestra played the work with affectionate care, and the audience was enraptured of the work. This and Gade's first "Osian" overture can well lay claim to being fresh ebullitions of genius, untrammelled by pedantry or pedagogue.

The second number, Lalo's "Symphonie Espagnole" for violin and orchestra, played by Mr. C. M. Loeffler, was most ingeniously played by that artist, who has a fine, rich tone and a remarkably clear intonation—indeed the only slip in that direction being in the very first notes bowed by him. One hardly knows where to class this work—as a symphony concerto or suite. It is certainly free and easy enough. The late Dr. Damrosch, I believe, introduced Lalo Gliss Rhapsodies to this country. Three characteristic intervals form the basis for the first movement, in which nothing Spanish can be detected. The second movement is a mixture of scherzo and serenade and rhapsodical Spanish dance, the subject being given out pizzicato. A peculiar feature is the violent trombone interruptions, that are certainly novel and startling. Some of the cadenza passages remind one of Mendelssohn's. One third movement is a slow arietta with an episode of a popular national melody character. The fourth movement, I presume, was a saltarello. I could not obtain the work, and the program gave no particulars. It began with a strong reminiscence of Wagner in his "Dwarfs at the gold scene." A see-saw motion and a convent-bells effect in conventional form, reminding one of comic opera, was the gist of the movement. The work was popular, and was, moreover, peculiarly original, some of the effects being extremely clever, but very tricky and Frenchy. Mr. Loeffler rendered it faultlessly, and received a triple recall, which he thoroughly deserved. As a novelty the work was welcome; as a composition it was, to say the least, trivial. The last number was Rubinstein's Symphony, No. 6, in A major, and certainly it was long-winded enough to tire a musical saint.

One could not help thinking of the saying of a great critic, who said, "Rubinstein has the making for a second Beethoven if he would only prune his compositions." Mr. Wilson in his notes says: "It would be difficult to suggest any character, event or situation as that of which the symphony might reasonably be accepted as an expression," and I say so too. The audience were undoubtedly more than tired before the close of the work. The first movement, although containing grand and massive ideas, is most incoherent and entangled. The second has a leading motive in fragments repeated three times during the movement; there is a peculiar second theme, with Wagnerian tremolo in the strings and subject in clarinet much unlike Rubinstein. The third movement of a scherzo character is a rude, uncouth Kossack revelry with a distinctively Slav coloring, some sudden interruptions and a harsh false close giving it a barbaric freedom that deprives it well-nigh of form. It is much too long. The fourth and last movement has a national melody introduced fully, and then in turn in basses, brass and wood, and subsequently varied upon. The hearers were by this time thoroughly fatigued, and were it not for a pleasant episode, reminding one of a shepherd droning his pipes on the steppes, they would have reached the close of the work with great relief. I could not obtain the symphony in Boston, and therefore speak more of the effect it had on the audience. The work must be very difficult to conduct and Mr. Gericke really did wonders with his men. As a composition No. 6 is oceans behind the "Ocean" symphony. There is an air of terrific barbarity about the last movement, however, that leaves a strong impression even if tiring. Next week we are to have Schumann's "Genoëva" overture, Liszt's "Mephisto Waltz,"

Dvorak, symphony in D minor, No. 2, and songs by Mr. Eliot Hubbard. We had a very elaborate and readable report of the production of "Siegfried" in New York, in the *Globe* here, from the pen of Mr. Howard Malcolm Ticknor.

The New England Conservatory banquet (annual trustees and faculty) was a huge success, over 300 guests sitting down to supper. In after table speeches the information was elicited that 40,000 have studied at the conservatory. Certainly a grand showing.

Your correspondent has given his first recital, and has been neatly mangled and torn by the "lions at Ephesus." One criticism reminded me of the famous one of Heine on Dreischöck, in Paris, 1843, where he said: "You could probably hear him in Augsburg, and at such a distance the effect of the mighty tones might be a pleasant one." The general decision with regard to Tui's ability is that of THE MUSICAL COURIER—she is a very handsome and winsome young lady with much boldness of style and good technique, but in higher classical interpretation disappointing. The Symphony Orchestra gives a concert with her next Wednesday at 7:30. Her popular and financial success has been most pronounced. Sherwood's recital of American composers has brought him much credit, even if some of the critics have given him a most merciless overhauling.

W. WAUGH LAUDER.

Washington.

WASHINGTON, D. C., November 4.

ON Thursday evening a concert was given by Mr. H. B. Fabiani, the Italian harpist and pianist of this city, assisted by Miss Alice Stein, Mr. E. Szemelenyi, Miss Amy Leavitt, Miss Florence Grigg, Prof. John O. Russell, Geo. D. Scott, Wm. H. Harmer, E. P. Jewell, Miss Katie Wilson, E. J. Whipple, Dr. N. Frank White and Miss Ada Ober. The performances of Professor Fabiani and Mr. Szemelenyi were of a high order. The violin solo by Professor Szemelenyi was especially pleasing. In the harp solo, "Fairy Dance," Mr. Fabiani showed his complete command of the instrument.

Prof. John Philip Sousa, the well-known leader of the Marine Band, informs me that he intends inaugurating the second series of Sunday night band concerts on or about January 1. It is intended to introduce symphonies for military bands, with so-called sacred music.

At present Washington's population has not a single place for recreation on Sunday, and it is the object of these Sunday performances to supply this want. The greatest barrier is the want of a suitable building. At present there is only one building, the Congregational Church, which is hardly acceptable for such performances, and its acoustic qualities are none of the best. Of course it cannot be obtained on Sunday night, so the theatre has to be resorted to, whereupon some of the extremely pious raise a cry against having the theatres opened for such performances, and again object most strenuously to "hiring a church for a concert hall." These concerts were held last winter and were a source of much pleasure, and were a decided success artistically, if not financially.

The Richard Wagner Society has announced the following as the dates for its concerts, the first taking place on Thursday evening, December 1, and the subsequent concerts on January 12, 1889, February 16 and March 22.

The Wilhelmj Club comes before the public of this city for the season of 1887 and 1888, assuring its patrons that the good work done by it last season will be even surpassed in the approaching series of concerts, the programs of which are promised to contain many novelties. Three concerts are announced, as usual, and the rapidly growing sentiment in favor of American compositions will be recognized by devoting one concert exclusively to the production of works by American composers.

The solo artists, Miss Hattie J. Clapper, contralto, and Mr. Max Heinrich, baritone, of New York, with Mrs. Annie Roemer-Kaspar, of this city, are all too well known to require further notice.

The first concert takes place Saturday evening, December 10.

R.

Chicago.

CHICAGO, November 5.

THE concert season virtually opened with the concert of the Chicago Chamber-Music Society. Miss Ingersoll played the piano part of the Schubert quartet and Mr. Liebling of the Reinecke. The music and performance were exceptionally fine.

The informal reception by the Chicago Press Club to Mr. Stoddard, the lecturer, was a much-enjoyed affair. The artists taking part in the program were L. Gaston Gottschalk, baritone; Carl Hild, violinist; Messrs. Hyllested and Schleiffarth, pianists; Miss Merrill, contralto; Mrs. Beal-Saaseen, soprano; Mr. Russell, elocutionist, and Mr. Valisi's mandolin quartet.

Mr. Carl Wolfsohn's musicale, introducing a talented violinist, Mr. Lud-

wig Marum, to a Chicago audience, took place November 3 at Bournique's Hall. The gentleman played the F major sonata (Grieg), Bruch's G minor concerto, the F major romanza (Beethoven) and the A major polonaise, by Wieniawski, evincing much skill and a decided mastery of his instrument.

Last evening, at the Madison Street Theatre, S. E. Jacobsohn's string quartet gave a concert which was greatly enjoyed by a well-filled house. Members of the faculty of the Chicago Musical College furnished solo numbers. Haydn's E flat major quartet and Schumann's quintet (Mr. Hyllested at the piano) were given in an artistic manner.

"The Rose Maiden," Cowen's new work, will be done by the Chicago Costa Club December 13.

George Schleiffarth's comic opera, "Rosita," has been accepted for immediate production by four amateur companies, and others have commenced negotiations.

The American Conservatory gave its first concert last evening at Central Music Hall. Mr. Samuel Baldwin's organ solo, the "Euryanthe" overture, was well received. Miss Fanny Hiatt's playing of the E flat polonaise of Chopin received an encore. Mr. Carl Hild was somewhat out of form, and playing as he did on a borrowed violin did not do himself justice. Still he received a very hearty encore and pleased the audience immensely. Mrs. Viola Frost Mixer sang elegantly and declined a hearty and repeated encore. The remainder of the program was interpreted by Miss Anne B. Kennard and others.

LAKE SHORE.

November 12.

Mrs. Fanny Bloomfield-Zeiler was the chief attraction at the Artists' Club Concert, which took place at the Madison Street Theatre last Tuesday afternoon. Messrs. Jacobsohn, violin, and Eichheim, 'cello, added to the enjoyment of the occasion. Mr. Emil Liebling gives his first concert of this season next week, Wednesday, and will be assisted by Mr. Theo. Lammers, baritone. Mr. Liebling's concerts are always enjoyable; last season he introduced a number of new works and will do the same thing this season.

Philadelphia.

PHILADELPHIA, November 14.

THE National Opera Company, under the management of C. E. Locke, gave its opening performances in Philadelphia, beginning Monday, November 7. So far the season has proved a financial as well as an artistic success. The audiences increased in size with each performance and were as enthusiastic as the well-wishers of the enterprise could desire.

Taking it all in all, the company is a very satisfactory one, numbering as it does such artists as Mrs. Fursch-Madi, Mrs. Pierson and Emma Juch, Messrs. Eloi Sylva, Ludwig and the new tenor, Barton McGuckin, sustained by a chorus which can boast many fresh and young voices, as well as a very good orchestra, led by Gustav Hinrichs, one of the best leaders of the country. Rubinstein's "Nero" was given on the opening night; it was the debut in English of the tenor Eloi Sylva, who was last heard in this country with the Metropolitan Opera-House troupe in German. His performance of the title-part met with a decided success on both evenings when "Nero" was given—on Monday and Saturday. Goldmark's "Queen of Sheba" was sung on Tuesday. Mrs. Fursch-Madi, who is a great favorite in Philadelphia, gave a fine interpretation of the part of the Queen. Her voice, notwithstanding that she was suffering from a bad cold, rang out clear and strong in the ensembles, and the audience rewarded her efforts with enthusiastic applause. Mrs. Pierson's *Sulamith* was at times very well sung and at others uneven. Bassett, as *Assad*, did not seem to know his part, and in many of the ensembles could not be heard at all. The interest of Wednesday's performance centred in the American debut of Barton McGuckin, the new tenor, in "Lohengrin." He proved to have a fine voice; unfortunately he was very nervous and still showed signs of fatigue, having arrived from Europe two days before, and it was therefore impossible to judge him fairly. However, on Friday night, having entirely recovered, he made a very good impression in "Faust."

Mrs. Fursch-Madi, who had been ill all the week, was unable on Thursday to sing *Elisabeth* in "Tannhäuser" as announced. Mrs. Pierson took the part at a few hours' notice and sang it well, the whole performance being a very good one. "Faust" was sung on Friday and gave Emma Juch the chance to show herself an admirable singer and an ideal *Marguerite*. The other members of the cast, Barton McGuckin, Ludwig and Stoddard, also scored a success and made this one of the best performances of the week; the house was crowded with an enthusiastic audience. At the matinee the "Queen of Sheba" was repeated with the same satisfactory result as on Tuesday night, and the season closed Saturday evening with a performance of "Nero."

Should the American Opera Company keep its standard up to the pitch

set by its Philadelphia performances there can be no doubt that it will meet with all the success that it deserves and that all those who are interested in it can wish for it.

J. VIENNOT.

Music in Baltimore.

BALTIMORE, November 13.

THE first Philharmonic concert of the season, under the direction of W. Edward Heimendahl, the conductor of the society, took place at the Academy of Music on Friday evening, before a large and exceedingly attentive audience. Mr. Heimendahl arranged the following program:

Overture..... } From the suite in D..... Bach
Air..... } Gayotte and a.....
Aria, from "La Reine de Saba....." Gounod
Symphony in A (Italian)..... Mendelssohn
Songs..... } "Du meiner Seele schönster Traum"..... Lassen
"The Magic Song"..... Meyer-Helmund
Prelude to the fifth act of "Manfred"..... Reinecke
Scenes Napolitaines..... Massenet
La Danse..... La Procession et l'Improvisateur..... La Fête.

The performance of the local orchestra on this occasion excelled any previous efforts of the same body of musicians in this city, which is in itself sufficient evidence of the educational character of Mr. Heimendahl's work in this community. In place of the former hesitation, uncertainty and dragging, we now hear a body of musicians that "attack" with confidence, that are sure of their scores, and that are inspired by thorough rehearsing, so as to represent an *esprit du corps*. The make-up of Mr. Heimendahl's programs is a revelation to music-lovers here. The one performed on Friday night covers schools from the severe classical to the latest French school. Leaving aside the pleasure which the Philharmonic concerts give and looking upon them simply from the educational point of view, they offer a course of instruction in the higher forms of musical art that should be taken advantage of by every musical student in Baltimore. The second Philharmonic concert will take place on November 25, and Mr. Rafael Joseffy will be the soloist. He will play either Tchaikowsky's first concerto or the E minor of Chopin-Tausig.

The National Opera Company is the next musical matter of importance here. It looks as if the attendance would be large; \$5,000 worth of tickets were sold yesterday.

W. J. Annandale, husband of Lizzie Annandale, of the Emma Abbott Company, is dead. Mrs. Annandale is a Baltimorean and married here, but has not seen much of her husband of late.

HANS SLICK.

Ottawa.

OTTAWA, Canada, November 8.

ST. JAMES'S HALL.—The musical season was inaugurated on the evening of the 3d by Mr. Ernest Longley's piano recital, in which he was assisted by Mrs. Page-Thrower, of Montreal, soprano, and Mr. M. K. Dunlevie, baritone, of this city. Mr. Longley is a favored pupil of Rubinstein's and a Leipzig student. His playing is characterized by good technique, intensely sympathetic rendering, smoothness, evenness of touch, besides most intelligent, scholarly reading. The young debutant "caught on" with his first solo and retained the interest of his audience throughout.

NOVEMBER 9.—To-night, under the patronage of His Excellency Lord Lansdowne, Lady Lansdowne and suite, "The Sons of England" gave a most enjoyable concert in the Grand Opera-House. Mrs. Cauldwell, of Toronto, made her first appearance, scoring a very enthusiastic success, her light, well-trained soprano being shown to best advantage in "Lo, Hear the Gentle Lark," with flute obligato, well performed by Mr. Walter Grieves, a talented amateur. Miss Maude Burdette also made her first bow to an Ottawa audience, and created a profound impression. Miss Burdette has a contralto voice of good range, great purity and evenness of tone and sings with ease, grace and expression. Mr. Bucke, our local teacher, further evidenced the skillful training of his voice, and Mr. Sims Richards, another debutant in Ottawa, brought down the house on every appearance. Mr. Richards' tenor was shown to great advantage in the song "Where'er St. George's Banner Waves," as well as in the "Gay Hussar," Diabli. The gentleman sings well, has a fine voice and exhibits a great deal of dramatic fire. The accompanist was Mr. Dingley Brown. Miss Jean Ramsey Brown performed impromptu No. 4, Schubert, and chant polonaise, op. 74, Liszt-Chopin, very gracefully.

LEONATUS.

.... We notice in Dublin papers that Mapleson's cast at the "Don Juan" performance in that city consisted of singers very well known here. It was as follows:

Don Ottavio, Mr. Ravelli (his first appearance in Dublin); Don Giovanni, Mr. Del Puente; Leporello, Mr. Caracciolo; Il Commendatore, Mr. De Vaschetti; Massetto, Mr. Rinaldini; Donna Elvira, Mrs. Sinico; Donna Anna, Miss Dotti, and Zerlina, Mrs. Minnie Hauk.

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NEW YORK, WEDNESDAY, NOVEMBER 16, 1887.

MARC A. BLUMENBERG, OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

BRITISH AMERICAN OFFICE: Cor. Wilton Ave. and Yonge St., Toronto, Can.

E. L. ROBERTS, REPRESENTATIVE.

WE are sorry to find in the *Scientific American* an advertisement of the notorious Daniel F. Beatty, of Washington (N. G.). We take it for granted that the editors of that journal are unacquainted with Beatty's history and methods, for if they knew what constitutes a Beatty organ, or had they read the many serious and true charges printed in this paper against Beatty, we believe no money could have induced them to advertise that man's name or the goods he assumes to call his own; for let us say to the editors of the *Scientific American* and to those of all papers that advertise Beatty organs that there are no such instruments made at present from the point of view of the legitimate trade. Beatty advertises in order to get money; whenever a fool sends him a sum of money for an organ Beatty buys an instrument from any one of the manufacturers of low-grade organs, stencils his name on it and ships it, or he frequently does not ship and keeps the money until it suits his convenience to ship, and the United States District Attorney of New Jersey is able to state several cases when Beatty sent no organs after receipt of the money. The back files of this paper give the details. This being the case, we are entitled to ask whether the editors of responsible papers can permit any Beatty advertisements to be inserted.

SWICK'S LATEST OUTRAGE.

IT will be remembered that in THE MUSICAL COURIER of May 18, 1887, the following, a copy of a postcard, was printed:

MR. HERLICH DEAD.

Mr. John J. Swick writes to us as follows:

GENTLEMEN—We are pained to inform you of the death this A. M. of our Beloved friend Mr. J. J. Herlich, of quick consumption, age only 22. he was a devoted and true Christian, one hard to find his Equal, a man with an Etoile a true & kind Friend to all. Funeral 3 P. M. Sunday at Emanuel Baptist Church. We can never forget him. Yours in deep sorrow Factory Finished to-day.

PATERSON, N. J., May 12, 87.

JOHN J. SWICK, General Manager.

Nothing further was heard from Mr. Swick until September 17, when the following letter reached us, to which, of course, we paid no attention:

HERLICH & CO., PIANO MANUFACTURERS,
 (UPRIGHTS OF THE HIGHEST GRADE A SPECIALTY),
 PATERSON, N. J., Sept. 16, 1887.

Editors Musical Courier:

Call on me next month & I think I can give you an Add. Privately—See if Kimball Pianos are not made in streets between 31st & 34th sts., New York, that is the Works & Cases put on in Chicago, then you can be sure the trade that the Kimball is the Cheapest Box made. the \$10,000 Suit against me was instituted by R. Swick my Father. Come down next month & we will show you one of the finest Pianos made in each & every Respect. have over 170 orders Booked. over 30 large Jobs have been here to see me & have Booked their orders. Surprised & delighted at our Piano & price, & we have 22 Retail Sales (orders) Booked Prices from \$300 to \$175.

Yours Resp.,

JOHN J. SWICK.

Mr. John J. Swick did not seem to be affected by our

indifference to his special pleading, but sent the following letter three days later, which was in the shape of an advertisement to be inserted in our columns. The price he mentions in this advertisement we will leave blank, although it was inserted in other trade papers. As they are, however, not read, their publication of the price at which Swick offers his pianos and their advocacy of his trade amounts to nothing:

HERLICH & CO. PIANO MANUFACTURERS.
 PATERSON N. J. Sept. 19, 1887.

"To Piano Dealers"

I have on hand a few New Swick & Co. Style H Upright Pianos made at Weser Bros. 509-W 33rd Street New York That I wish to dispose of at once, and will take \$— Cash for the same Boxed & Shipped. This is Some \$— under the Whole Sale price for the Same Piano. I will not Guarantee the Work or Material, or hold myself Responsible for the Same.

Address JOHN J. SWICK,

PATERSON N. J.

Please Insert once, and as small a Space as Possible & send me the Bill Yours Kindly & Respectfully

J. J. SWICK.

Please call Attention to my Add in your reading notices and oblige me.

Together with these letters we received newspaper articles and illustrations of the "Herlich" piano factory in Paterson. Mr. Herlich, whose death was announced as above, being virtually and absolutely dead, this John J. Swick has been engaged in conducting the manufacture of this low-grade piano—if it is worthy of the name.

A few weeks ago a circular was issued from Paterson on the back of which the cut of the same "Herlich" factory is printed. It was mailed all over the country to dealers and announced that E.—not J. J.—Swick was a piano manufacturer in Paterson. This outrageous document, which is a downright swindling announcement, reads:

Special and Important Announcement to the Trade.

PATERSON, N. J., October 27, 1887.

GENTLEMEN—I have hired a floor in the Herlich Piano Manufactory and shall put on the Market the last of November. The Swick Piano, a Medium Grade Piano (and not a cheap grade like some of the New York Pianos), but a Durable, a Reliable Piano, well made, and made under great care, of thoroughly seasoned material and by excellent mechanics and a Piano that will give the best of satisfaction and command a ready sale. I shall turn out 20 Pianos per week, under the smallest expense and sell on the smallest known margin, my only terms to one and all will be Spot Cash and that is the only trade I solicit.

To Dealers having a good commercial standing and rating, I will send one of my Pianos on 3 days' consignment for trial and inspection (if said dealer is not over 100 miles from Paterson, but I will not make long shipments on consignment) and Cash Orders shall have preference in my Order Books. I intend to do a Cash-with-Order business and my prices I herein quote, are quoted on that basis and with that understanding, as the profit I place on my Pianos will not justify me in taking any risk whatever or waiting for my money. I believe in Quick Sales, Safe Business, Good Goods, the Lowest Profit, Low Expense, Careful Management and Truthful Representations. You may say that 30 days is considered cash, I will here say I do not consider it so and the Piano Manufacturer who does so consider it gets enough profits on his Pianos to pay him for such consideration and also enough profit out of the Pianos he sells you, to pay for the Pianos he loses through other dealers who never pay.

To parties who will send me the cash with their order, I will agree, viz.: That if the Piano I send you don't suit you on its arrival, or within 30 days after the receipt of the Piano or Pianos, I will take said Piano back, remit your cash in full you sent me, by New York draft, and also pay all freight and all cartage you paid on said Piano. But remember before you order my Piano don't consider it to be equal to a Steinway, a Herlich, a Weber or a Hardman and such grade of makers, and I beg you at the same time not to compare it with some of the cheap John Boxes (called Pianos) made and sold in New York, and also sold at a Big Profit, the price being much higher than my price, but the Piano costing some \$30 less to build it. To parties wishing to use their own trade Mark, I will stencil it on my Pianos for them (if they send me the stencil or \$2.75 to pay for getting one cut.)

Read the correct and honest description of my STYLE E. and send me a sample trial order. It will pay you. You run no risk. You can't lose a cent and I will send it out to stand on its own merits. It will sing its own praise, do its own advertising and make its own friends.

If at any time you come to New York run down and see me and my Pianos (it will only cost you 70 cents a round trip) I will be pleased to see you and show you how my Pianos are made and the material I use, you will then be surprised and delighted at the Piano and Price. Dealers are always welcome. Trusting to receive a Sample Order from you, I beg to subscribe, Yours Ever Truly, E. SWICK, Piano Manufacturer.

(NOTE:—I do not expose a cut of this Piano as several large dealers are now buying this Piano from me, under their own name and the cut would deter them, as it would become commonly known.)

After giving a so-called description of the piano the circular continues:

Territory Given and Strict Protection Guaranteed. This is a "Bonanza" for Piano Dealers! Send in your order. A word to the wise is sufficient. I will here mention that the freight charges on a Piano to New York from Paterson is 90 cents. I can stencil New York on my Piano if you so desire.

Then the whole sham closes with this unctuous caution:

CAUTION.

I am the only man by the name of Swick, manufacturing the Swick Piano, I have no connections (nor ever did have) with a firm of a similar name making and selling Pianos in New York, and there is no "SWICK" Manufacturing Pianos now in New York.

Again I ask you not to compare my Pianos with the cheap Rattle Traps made and sold in New York, which do not cost \$— to build them and which are not half made or finished and made of the rottenest refused material

thrown together by boys of not the slightest experience in piano making, which often falls apart before they reach the dealer and when you order a Piano from me I will ship you a new one and not a Piano that has been out on rent for two years, brought back to the factory and patched over, or a Piano that has been shipped out five or six times and sent back each time by the dealer because it was valueless. I do not indulge or resort to any such tricks and if you get one of my pianos you will want more and you will find it will pay you to handle them, you will not hear complaints about my Pianos. Try one and judge for yourself, it will cost you nothing. Satisfaction guaranteed or all money refunded.

E. SWICK,

Piano and Piano Case Manufacturer, Paterson, N. J.

Factory, 50 feet front, by 100 deep, 3 stories & basement.

On the back of this circular it says that E. Swick has rented "one" floor of the "Herlich" factory; above here the whole dimensions of the factory are given as if E. Swick occupied the whole factory.

Now to the point! E. Swick is a woman living on Tenth-st., New York. Herlich is dead. John J. Swick formerly sold stenciled pianos. In the circular above printed he announces that he is willing to stencil. The whole scheme is an outrageous imposition in which various names are mixed in such a manner that the responsibility can never be placed upon any special individual. We therefore advise every dealer to keep his hands off and have no transactions or correspondence with anyone named in the above circular. No matter how much the music-trade papers may advertise this concern, no dealer should go near it or spend any time upon it.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
 148 STATE-ST.,
 CHICAGO, November 12, 1887.

WHILE on the surface things are quiet there has been an undercurrent of excitement which has materially interfered with the trade in Chicago during the past week. Of course people who read the papers, which includes every person of any consequence in the United States, knows what that reason is—the fate of the Anarchists and the excitement consequent thereon, which has affected all branches of business, and those who do not live here and who, therefore, cannot fully realize it, have no idea how severe the effect has been. One of the largest stores in the city was comparatively deserted yesterday, and one of our most active dealers stated to your correspondent that he had not known so dull a week in a long while as the present one. Now that the thing is over and the fate of the seven doomed men terminated, it is very much to be hoped that nothing further will occur in Chicago, or elsewhere for that matter, which will interfere with the business interests of this city, which, with her close upon a million inhabitants and her large commercial influence, must have a very perceptible bearing on other business centres. While every sensible man who has watched the course of things for a number of years knows that there are wrongs which need redressing, no one can sympathize with the people who take the laws in their own hands and imperil the lives of others who are not directly implicated or at all responsible. So this reflects the opinion of the music trade here.

Mr. Proddow and Lieutenant-Governor Fuller, of the Estey Company, were in the city the forepart of this week. They have been making a visit to their branch houses, and judging from their very excellent spirits they no doubt were entirely pleased with their visits.

Mr. Carl Hoffman, it is understood, will open a branch house in Topeka, Kan., and has already nearly completed his arrangements.

The suit of Bastras v. Chickering was postponed until the 15th inst., and Mr. Gildemeester is expected here on that day.

Mr. Frank H. King is in the city. Some rumors have obtained circulation connecting him with some arrangement affecting the reopening of a new Chickering agency; we simply give it as a matter of news.

Messrs. Toomer & Haselton, of Athens, Ga., are reported to have dissolved.

Mr. J. W. Zimmerman, who has been traveling in the interest of Messrs. C. A. Smith & Co., has returned and reports a successful trip.

Messrs. McKnight & Chaffee, of Troy, Ohio, are reported to have made an assignment to Mr. P. J. Yates.

Messrs. Cross and Day are expected to be in the city this evening from their New York trip. Nothing is known as to their mission.

—The annual reception of the employees of C. D. Pease & Co. will take place at Adelphi Hall on December 5. The employees have published a "journal" for the occasion and given the back page for a full-page "ad." of the large Pease factory and adjoining Pease buildings.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 88 FIFTH AVENUE.

**STERLING
PIANOS.**

Uprights in Latest Styles and Beautiful Designs.

FACTORIES AT DERBY, CONN.

Western Warerooms and Offices, 179 & 181 Wabash Ave., Chicago.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

— DO NOT BUY UNTIL SEEING THE —

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.



Its leading position is due to its TONE, the MATERIAL used in its construction, and the CARE given to every detail. Illustrated Catalogue sent free.

ESTEY ORGAN CO. BRATTLESBORO, VT.

The Kellmer Piano.

Sells on its merits. Demand increasing. Agents Wanted.

MANUFACTURED BY
PETER KELLMER

Piano and Organ Works,
HAZLETON, PA.

KRAKAUER BROS.



MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,

NEW YORK.

JAMES BELLAK

1129 Chestnut Street,

PHILADELPHIA, PA.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES: —

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



73,000

NOW IN USE.

THE TRADE LOUNGER.

IT was stated in these columns in the issue of November 2 that Mr. N. J. Haines, Sr., would probably purchase the interest of the heirs of his brother, Francis Haines, in the firm of Haines Brothers. This has now been consummated and Mr. N. J. Haines, Sr., is the sole proprietor of the piano-manufacturing business of Haines Brothers.

I quote from the St. Paul *Pioneer Press*, of November 8, the following:

WILL BE A PRIVATE SALE.

J. W. White, the assignee of the late firm of Petersen & Blaikie, returned yesterday after a week in New York, where he went to effect a settlement with the creditors of the firm. With the exception of the Messrs. Chickering he found all the others quite ready and willing to settle matters in such a way as to enable James Blaikie to resume and continue the business. The Chickering claim that their goods, which are thirty pianos out of a stock of 150, were only on consignment. It is understood the assignee is about to close out the stock at private sale to the highest bidder. A *Pioneer Press* reporter learned at a late hour last night that several bidders were already in town. The store has been temporarily closed pending the sale.

Messrs. Cross & Day, of Chicago, who were in town last week, are understood to have made arrangements to re-open in Chicago with the Kroeger piano. A backer for them is said to be in the field.

Horace Waters & Co. bought a lot of Colby & Duncan pianos from Receiver Williams some time ago, quite a large number. This is better than buying Hale pianos and stenciling them. Is it not a curious phase of the piano business that on a thoroughfare like Fifth-ave., in a location close by and between two such warerooms of renowned firms like Wm. Knabe & Co. and Chickering & Sons, a stencil business such as that of Horace Waters & Co. can be conducted. Near the warerooms of this company (for Horace Waters & Co. is a stock company) are the warerooms of Albert Weber, Hardman, Peck & Co., and Lindeman & Sons, all manufacturers like Wm. Knabe & Co. and Chickering & Sons, who are not and never could be in the stencil line, and huddled in between them, in a position in which they can pick up many of the people who visit these warerooms, is the old stencil concern of Horace Waters & Co. True, Horace Waters & Co. manufacture pianos—a quantity that does by no means represent the number of new pianos they sell. This situation should be clearly presented to every purchaser of pianos who visits Fifth-ave. or any other piano warerooms. There are today thousands of people who have Horace Waters pianos in their homes and believe that these instruments were made by Waters, when they are in reality Hale, Young, or any other low-grade pianos. And yet some people can reconcile this way of doing business with religious zeal, and can preach morality and Heaven and immortality of the soul, while they know the stencil piano business and all of its inside workings better than anyone else, having themselves conducted it in its most elaborate manner. There must be money in hypocrisy.

In three warerooms which I visited last week I found retail customers trying pianos, each performer playing Mills's "Recollections of Home." This is a piano composition that is popular all over the land and is to-day, although now quite an old work, still sold in large quantities. S. B. Mills wrote it, while on a concert tour, in the Eutaw House, Baltimore; Pond published it and he and Mills made a pile of money out of it. Mills is collecting a royalty from the sale of it right along.

Messrs. Behr Brothers & Co. continue to do a large and prosperous wholesale trade with some of the very choicest firms in the business in this country. The house of Behr Brothers & Co. has displayed remarkable judgment in placing their pianos among dealers that are representative in their particular sections. These dealers are part of a class that are worthy of confidence and credit, and for this very reason the fact that they represent the Behr upright reacts most favorably upon the piano itself. All of this work, now so successful in its progress, is the result of deliberate study and the application of a fixed and unalterable principle which Messrs. Behr Brothers & Co. adopted years ago and which they have carried through despite great opposition on the part of certain houses. It is the same with the one-price principle of the firm. They have a fixed price for their pianos and to this they adhere firmly, thus giving to each dealer a moral guarantee of the highest order

and value. No wonder their business has grown to its present large dimensions.

Mr. C. C. Colby, of the Colby & Duncan Company, has found a "friend" with whose assistance he says he can buy what is left of the Colby & Duncan concern from the receiver. I would not be surprised to see Mr. Colby get into the piano business again, and as owner of the old firm. He is a man of fertile resources; knows all about banking by this time, and when he announces a scheme it must not be sneezed at.

The London *Piano Dealer's Guide* publishes the following:

The Janko keyboard, of which we have written in former issues of this paper, is making headway in spite of the cool reception it originally met with. The firm of A. H. Francke, of Leipzig, has already sold thirty instruments fitted with this novelty, and during the winter one of Mr. Janko's best pupils will give a course of instruction in the art of performing thereon. This invention will also shortly be introduced in the United States.

It is not at all probable that the Janko invention will be introduced here in any practical form. I adhere to what THE MUSICAL COURIER said in reference to the Janko keyboard months ago. The invention was brought over here, shown and explained; it was examined carefully and all that could be remarked about it pro and con was said, and the conclusion was finally reached that it could not be adapted to our pianos here without creating a revolution in details of construction and changing many features of the instrument as at present constituted. Granting that it has certain advantages, yet the Janko keyboard is from our point of view impracticable here, and I do not believe it will ever be applied to pianos in this country unless in a few isolated instances as a novelty.

Albert Weber has made some splendid concert grand pianos for the young prodigy Josef Hofmann, who is to make his first appearance here at the Metropolitan Opera-House on the 29th of this month, under the management of Mr. Henry E. Abbey. The young wonder boy will be accompanied by an orchestra of 100 men, under the direction of Adolf Neuendorff, and he will play the Weber piano during his concert tour. Three grands have been made especially for him by Weber, two of which are now in the wareroom. These are for his tour through the country. The grand which he will use here in New York will be ready in a few days. The lyres of these grand pianos are much shorter than the usual lyre, in order that the pedals may be in easy and comfortable reach of the boy's feet. I tried two of these grands myself and can state that they have a delightful, flexible touch, a rich, sonorous tone-quality, brilliant in the middle and treble positions and immense in power and volume in the bass. They are among the finest specimens of piano construction put before the public by Mr. Weber. We will hear some great piano playing when that Hofmann boy lays his hands on these pianos.

The Wessell, Nickel & Gross actions are now used in the pianos of the Smith American Organ and Piano Company and the Mason & Hamlin Organ and Piano Company.

Mr. W. W. Kimball, of Chicago, is credited with stating: "I know less about my piano-manufacturing business than outsiders do." Now, I beg to be excused when I decline to believe in the sincerity of this statement, if Mr. Kimball ever made it. Probably the gentleman to whom this remark was made misunderstood Mr. Kimball, who, no doubt, said: "I know more about my piano-manufacturing business than any outsider ever expected me to know." In reference to the latest article on the Kimball piano that appeared in this paper I wish to say, as it must have been obvious to everyone who read it, that its logic is based upon a broad and liberal view of the situation. The Kimball Company are, as a matter of course, entitled to make any grade of piano they please; our only object was and is to prevent the trade and the public from being misled by certain music-trade editors who endeavored to create the impression that this new Kimball piano, of which a number were made and of which a very large number is destined to be made, is to be a fine medium-grade instrument, while in reality it is to be nothing more or less than a low-grade piano, as we demonstrated in the article referred to.

The Chicago *Mendicator*, of November 12, says that a statement of the financial condition of Augustus Baus & Co. was filed on November 30. That is a little too previous, but excusable; whereas two other matters in that paper are not only not excusable, but are a crime

against the legitimate piano trade. The first matter is the advertisement of Herlich & Co., of Paterson, N. J., which the *Mendicator* will probably drop after reading our article in this paper on Swick, of Paterson. The second is an advertisement of a Carter Piano Company, "manufacturers" of pianos in Boston. The *Mendicator* should know that there is no such a piano-manufacturing concern in this country, and that such an advertisement is a fraud upon the piano trade and the whole community. The *Mendicator* is the special champion of all the stencil frauds in active operation in and around Chicago, but it should not be permitted by the advertisers of legitimate goods to advertise the Carter Piano Company, a stencil concern in Boston, as "manufacturers." And how about the Kimball pianos advertised in the *Mendicator*? Are those the low-grade boxes we examined, or are they low-grade stencil pianos made in the East and called Kimball pianos in the West? How much longer is this farce going to be played upon the legitimate firms in the piano and organ trade? How much longer will this stencil fraud flood the land with low-grade pianos at a high price? How much longer are legitimate piano manufacturers going to endure the inroads made upon their sales and those of their agents by the false pretense stencil fraud, who can sell his pianos at most any price and accept most any offer and any terms, his profits being so large? What are you going to do about the stencil fraud?

Two Clarionets in One.

IMPROVEMENTS in orchestral instruments of the kind order are always sure to attract much attention on the part of musicians, conductors and composers, who all hail with pleasure any practical simplification of old and involved systems of construction. Of the latest improvements introduced in this direction the new clarinet of Professor Romeo Orsi of the Milan Conservatory of Music is bound to attract a great deal of attention among advanced orchestra players. The following testimonial should be carefully studied by everyone interested in the subject. It is in the shape of a report of the commission expressly appointed by the Academic Council of the Conservatory of Music of Milan, Italy, for the object of examining the new clarinet invented by Professor Orsi, and constructed by Paolo Maino, of Milan. This report reads:

1. That this unique clarinet which changes from B flat to A, by a very simple mechanism, is perfectly in tune in its full chromatic scale of both keys.
2. The player does not meet with the least difficulty, when necessary to change from one key to another, in regard to the distance of the holes, leaving, at the same time, unaltered the keys, mouthpiece and reed.
3. This new clarinet being always used for all changes of the C, B flat and A, does not suffer from any alterations of the weather, as it often occurs to the player to blow in the instrument in order to warm it up.
4. The composer is free from the inconvenience of allowing the player to take rest, in order to give him time to change off to the other clarinet, for by this new invention one bar is sufficient for the whole trouble.
5. This invention is also applicable to the E flat clarinet for military bands, and is a manifest advantage to composers, as they could easily write passages of bravura, in every key, without encountering the difficult execution, the imperfect intonation and hard fingering contained in the present clarinet.
6. It is positively stated that in Professor Orsi's unique clarinet there are included the particular qualities of both instruments separated—namely, the brilliancy of the tone of the B flat clarinet, and the very sweet and mellow tone of the A clarinet.
7. Notwithstanding the ability of the many professors who venture to transpose any music whatever on the old-style clarinet, it is impossible to obtain on it the results of this new clarinet, as given above.

A—A perfect intonation in playing with sharps.

B—The exact intonation.

C—The C sharp is easily given by the new clarinet without any extra key or new fingering.

The commission,

PROF. A. BAZZINI,

President of the Commission and Director of the Conservatory at Milan.

PROF. A. BOTTO,

PROF. G. ROSSARI,

PROF. A. TORRIANI,

PROF. A. ZAMPERONI,

The President of the Conservatory,

LODOVICO MELZI.

The following clarionetists and conductors, at an meeting in this city, ratified the statement given above, and gave the clarinet their unanimous approval:

Louis Schneider,	Antonio Bellucci,	Antonio Coda,
Cornilio Ciccone,	Nicolo Norritz,	John M. Morelli,
M. J. Salomon,	E. Scheck,	Matteo Cogno,
A. Barbera,	Gioachino Norritz,	Aug. Olmo,
C. A. Cappa,	Francisco Francinilli,	C. V. Schiller,
Lorenzo Schneider,	V. Barilli,	Giorgio Scotti.

The inventor has received letters-patent in Italy and has applied for a patent here which, no doubt, will be granted. The representative for the introduction and sale of this unique and valuable instrument in this country is Mr. A. A. Bassi, No. 57 Greene-st., New York.

—The young and enterprising firm of T. F. Kraemer & Co., manufacturers and importers of piano stools, music-racks, piano covers and scarfs, besides many other novelties in the line, are now doing the largest trade of their kind in the world. Work at their piano-stool factory at Steinway, Long Island, is going on all day and after working hours in the night to fill orders. Their piano stools are piano finished and varnished, and their new designs in piano covers and scarfs are the leading designs in the country, all the other houses copying the Kraemer designs and following suit.

Professional Cards.

ADOLF GLOSE,
Pianist, Accompanist and Teacher. Accompanying in Private.
Address 210 East Tenth Street, New York.

MAX TREUMANN,
Baritone, Concert, Oratorio and Opera. Vocal Culture. 1497 Park Ave., bet. 80th & 81st sts., New York.

Mlle. ZÉLIA DE LUSSAN,
Prima Donna Soprano. Concert and Oratorio. Address Geo. W. Colby, 23 East 14th Street; or residence, 137 West 49th Street, New York.

MME. L. CAPPANI,
Vocal Culture, 217 Second Avenue, New York.

CARL ALVES,
Vocal Instructor, 1646 Park Ave., near 91st St., New York.

MME. MURIO-CELLI,
Vocal Instruction, No. 18 Irving Place.

MR. GUSTAV L. BECKER,
Pianist and Teacher, 290 East 82nd Street, New York.

MR. WILLIAM COURTNEY,
Concert Oratorio and Vocal Instruction. Address 27 Union Square, New York.

FREDERICK W. JAMESON,
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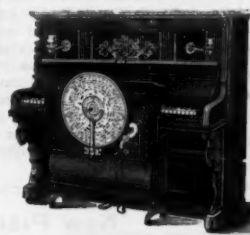
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Trade Notes.

—Mr. Thomas F. Scanlan, of Boston, was in town on Monday.

—E. V. Emelio, Salem, Mass., has taken the C. C. McEwen piano.

—Mr. Gildemeester, of Chickering & Sons, left for Chicago on Sunday morning.

—Mr. Francis Bacon left last week on a three weeks' business trip through the West.

—Mr. Lucien Walsin, of D. H. Baldwin & Co., Cincinnati, was in town last week.

—Mr. Robert Proddow, of the Estey Piano Company, returned from the West on Thursday.

—The agency of the Sterling piano in Philadelphia is in the hands of James Bellak, not of Kennedy & Co.

—Among new agents of the C. C. McEwen pianos are Wm. Wander & Son, Hartford, and H. W. Berry, Boston.

—Decker & Son are very busy. Their new style uprights are in great demand, as such excellent pianos deserve to be.

—A number of Steck pianos have recently been sold by B. Curtaz & Son, the San Francisco Steck agent, for the Sandwich Islands.

—Mr. Edwin Eshelby has been appointed wareroom manager of Messrs. Steinway & Sons's London house, Mr. Trechman having resigned that position.—*London Piano and Music Trades Review.*

—The new organ catalogue of the Smith American Organ and Piano Company, Boston, is at hand. It contains descriptions of all the latest styles of the company's organs and incidentally refers to the new Smith American piano.

—Augustus Baus & Co. are arranging all their affairs with as much expedition as possible, and are making pianos right along. Agents of the house are requested to remember that the firm is continuing to make and is now producing pianos right along and have not stopped manufacturing for one day.

—The Farrand & Votey organs, with Weir's harmonized keyboard, is meeting with great favor. The new catalogue of the company, of which the advance sheets are now before us, will be ready for the trade in a few weeks. The new Style 20 Farrand & Votey organ will be, judging from the design, a most attractive instrument. Mr. Votey is having a very successful trip through the Far West.

—Mr. Charles H. Taylor, of the E. H. McEwen Company, died on Sunday last after having been in ill health for some time. Mr. Taylor was not an active member of the piano trade, but had for several years a large amount of capital invested in it. His interests in the McEwen Company were decreased when Mr. Parsons became a member of it. Mr. Taylor was considerably above middle age, and was a quiet, unobtrusive man of business.

—Mr. Max J. Schwerd, the bookkeeper of Ernest Gabler & Brother during the past four years, died on November 9 at the age of forty-seven. Mr. Schwerd was born in Speyer, Rhenish Bavaria, and came to this country as a boy. He was a profes-

sional bookkeeper. He had been ill about one year, suffering, probably, from cancer of the stomach. His family consists of a wife and son. Mr. Schwerd was a member of the Liederkreis for many years and was highly respected by everyone who knew him. The funeral took place on Sunday.

—The demand for church organs still keeps up, and Messrs. Jardine & Son have been obliged to refuse some very pressing orders, as they have a gigantic four-manual organ, three extra large three-manual organs and a number of two-manual organs to finish inside of four months. They are making some free reed stops for the four-manual organ on new and improved scales, producing charming effects. The organ they have just erected in the cathedral at Cienfuegos, Cuba, the gift of Mrs. Terry, has made a great sensation, and Messrs. Jardine & Son's representative was the recipient of many honors. A colored organist from the conservatory at Leipsic, named Ximenes, played it magnificently.

—Mr. J. N. Merrill, for some years connected with the Smith American Organ Company, returned to London this week after an absence of about three years, to confer with Mr. Hawkins respecting the European business of this well-known firm. Many members of the trade will doubtless recall with pleasure Mr. Merrill's previous visits to this country, on which occasions he traveled from Land's End to John-o'-Groat's. He is a gentleman of engaging manners and of rare business qualifications, and possesses the esteem and confidence of all with whom he has been brought into contact. Since his sojourn in the United States, Mr. Merrill has three times traversed the entire field from Maine to the Gulf of Mexico and from Boston to San Francisco—or, as the poet once said, "from the shore where the nation is awakened in the morning by the laughter of the Atlantic waves, to where it is lulled to sleep at night by the lullaby of the Pacific billows."—*London Musical Opinion.*

New Piano Factory.

CORNER-STONE OF CHARLES M. STIEFF'S ESTABLISHMENT LAID YESTERDAY AFTERNOON.

THE ceremony of laying the corner-stone of the extensive piano factory of Charles M. Stieff took place yesterday afternoon in the presence of the employees of the firm and their friends. The services were conducted by the Rev. Charles S. Albert. Mr. W. O. Beckenbaugh read a poem composed for the occasion on "The Piano." In the stone was placed a copper box containing a copy of each of the daily papers, the coins of to-day, the history of the business from the time it was commenced, 1842 to the present day, written on parchment and signed by all of the present employees and the members of the firm.

The building is on the southeast corner of Townsend and Aiken streets, and is to be a five-story brick factory and warehouse. It fronts 300 feet on Townsend, running back 335 feet to Lanvale-st. The factory is L shaped, and is 116x234 feet, and is to be as nearly fireproof as a wooden floor building can be made. The foundation is of stone, running with rock face two feet above the pavement. On this there is a granite coping. The superstructure will be 70 feet in height, finished off in a handsome cornice. At the corner a brick tower 100 feet is to be erected, the work above the roof being relieved at the corners with Doric pillars, and the top edge being a cornice, also in brick. Above this will be an ornamental iron railing, from the four corners of which will be ornamental supports converging in the centre and forming a socket for the flag-pole, the whole, with finial, being 36 feet above the roof. In the panel of the tower arch at the top there will be placed a public clock. The building will be dustproof and the floors will consist of thick yellow pine

flooring material covered with felt paper, which in turn will be covered with maple an inch and an eighth thick. The office entrance will be on the Townsend-st. side of the smaller leg of the L, and will open into a hall leading on the right to the offices and packing-rooms and on the left of the large wing. In this portion of the large wing is a broad staircase leading up through the house. The two buildings will be separated by a thick brick partition, supplied with fireproof doors of iron.—*Baltimore Herald, November 8.*

Nobody's Business.

PROF. J. O. PROCHAZKA is in trouble again with his young and pretty wife, says Monday's *Mail and Express*. Some weeks ago she sued him for her doctor's bill, and told the court that her husband, although a fine musician, looked on the wine when it was red, and was disposed to be naughty. He said nothing, but published the following card:

I WILL NOT be responsible for any debts contracted by my wife, Linnie Prochazka, who lives also under the name of Linnie Buckle, as she has left me.
J. O. PROCHAZKA, 12 East Fourteenth-st.

A reporter for the *Mail and Express* met the professor to-day at his store and residence on East Fourteenth-st. He gives music lessons, sells music and is well known in music circles. He has a flowing blond beard and is perhaps forty years old. His story of his young wife was told with great frankness. Of the notice he said:

Yes, I published the notice simply to warn the public that I will not be responsible for my wife's debts. I love her dearly, and if she will come back to me I will gladly see that she does not want for anything. She is pretty and attractive, and only 23 years old. Our courtship was not romantic. I was a divorced widower and she a divorced widow when we met and loved and married. Linnie Buckle—that is her mother's name—was employed in the millinery establishment downstairs and I met her often. Two years ago I married her. She did not tell me that her divorced husband had been imprisoned in Boston for stealing overcoats. Three months after we were married Linnie was taken ill and the expense of a doctor's bill was heavy. When she got well again things did not go on smoothly. Linnie remained two hours perhaps in my music store during the day, and candor compels me to say she kissed the young men too often to suit me. She is not a bad girl, but weak in character. Her mother is a prominent member of the Salvation Army, but I could bear that if she did not influence her daughter against me. I am a Roman Catholic, but still I could put up with the Salvation Army mother-in-law if Linnie would come back to me. My wife has no special religion. Seven months ago she left me and went back to her mother. The suit she brought against me for a doctor's bill I did not try to defend. I never said a word against her character and will not, only that she is weak and easily influenced. I hear she wants to take singing lessons and go on the Casino stage as a chorus girl. That is where I am hurt. Think of my wife going in the chorus! She has no more voice than a rat. I would give \$1,000 to teach her music myself if she had talent. Of late she has been contracting debts in my name, so I had to protect myself.

[We do not see why matters of this kind should get into public print. They are nobody's business, and we believe that no attention would have been paid to this affair had not Mr. Prochazka permitted himself to be interviewed. There is very little left of the above article when Prochazka's advertisement and interview are taken from it.]

—Byron Mauzy, the Sohmer agent in San Francisco, has leased a part of the Union Club Building, corner Post and Stockton streets, and has removed his former warerooms on Market street to the new location. Mr. Mauzy also represents the Newby & Evans and Peek & Son's pianos and the Peloubet organs.

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LETTER FROM THE WHITE HOUSE.

EXECUTIVE MANSION,

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W. K. ROGERS,

PRIVATE SECRETARY TO THE PRESIDENT

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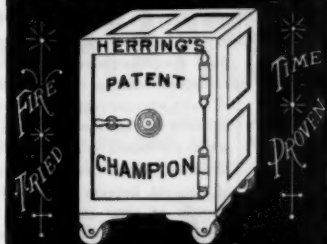
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ALFRED E. HATCH, 2 German St., Baltimore,

Supt. Eastern Department.

On the Northern Pacific.

BISMARCK, D. T., October 30, 1887.

TO the Eastern visitor Montana appears of the free and easy type. The appearance of the people reminds one more or less of the early days of frontier life, and her institutions are rather crude. The population is more or less floating, and gambling and other vices are here "licensed," and the legend "Licensed gambling house" is quite a common and now so manifold occurrence. Music and the music business do not seem to flourish under these circumstances; in fact in the whole Territory there is but one house, that of G. W. Jackson & Son, of Helena, that does an exclusive and at the same time prosperous business. My last letter left me at Missoula, whence I went to Butte City. On the day of my arrival they had a heavy snow-storm, and the thermometer (on October 21 that was) went to 7° below zero. Locomotion under these circumstances was disagreeable and difficult, still I managed to size up the trade there.

Orton Brothers (there are six of them) do a music business exclusively. They have a band and orchestra, and are concerned in musical matters generally. Still they don't seem to be doing well, if report is true. They should have the proper experience and have an excellent field. Being old residents here they are well known, but it seemed to me the management was lacking. They have the Steinway, Weber, Hallett & Davis and Emerson pianos and Kimball organs. Robert Grix keeps a music department in his book and stationery store, but handles only the Hardman pianos.

W. A. Sparkman is an agent of Estey & Camp, of Chicago. He has the Estey & Camp piano and Estey organ.

None of them reported a very brilliant business.

At Helena, which is the capital of the Territory, things looked quite different. The town is full of life, full of nice buildings, and the arrival of the Manitoba Railroad, which is expected about December 1, and an emancipation from the Northern Pacific high tariff, seemed to have put a boom into the town.

As I said before, G. W. Jackson & Son have a nice music store and they run it for all there is in it. Mr. G. W. Jackson, Sr., is a gentleman of much experience and ability—hence probably the success of this house. He believes in the adage: "Drive your business or it will drive you," and they drive their business accordingly; they keep several men on the road and several teams as well. They have recently established a branch at Fort Benton. Their line is Decker Brothers, Knabe, Behr Brothers & Co., and Fischer and Ivers & Pond pianos, A. B. Chase, Chicago Cottage and Eastern Cottage (Bridgeport) organ. They report business very brisk just now, and I saw during my stay that they were very low in stock, owing to the extraordinary demand for pianos especially.

Charles K. Wells has the Steinway, Chickering and Smith & Co. (Chicago) pianos and Standard (Peloubet & Co.) organs.

D. B. Howe & Son combine the fur trade with the piano and organ trade. Funny what the music business isn't thrown together with. I recently saw a man who combined the livery and music business, another had an undertaking shop and had pianos, organs and coffins mixed up promiscuously, and there were some magnificent furs, fur coats, fur lap-ropes, &c., displayed on pianos and organs. The sight certainly was unique in the extreme. They have the Hallett & Davis, Emerson and Kimball pianos, also Kimball organs.

Mr. D. B. Howe is a very affable, polite and kind gentleman. I shall not soon forget him or his cordial reception.

A. Rossner has just commenced business, and has Mason & Hamlin pianos and organs.

Those enumerated are the only music houses in the Territory. I stopped at Bozeman and Billings, both places of considerable importance, but no music store was in either town.

Montana is principally a mining community. The balance is made up of stock-raisers who live elsewhere and leave their herds in charge of cowboys.

Neither the miner nor the cowboy has any use for pianos or organs; he is on the move always. How different in agricultural communities. There the farmer, as soon as his house is comfortable, looks for some music, and this is the reason that in small towns, with a good farming community around them, the best outlets for pianos and organs are found.

P. P.

More Northern Pacific Items.

MINNEAPOLIS, MINN., November 4, 1887.

ONLY those who have for any length of time resided and become familiar with the Pacific Coast can realize the difference in every respect between the western and the eastern part of the Rocky Mountains. There the heat does not oppress, the cold does not chill as it does here, the people are large hearted, as the air is purer, the soil more productive, vegetation

more prolific and distance more expansive than they are here. The best comparison to make is the proportion of the nickel to the cent. There the nickel is the smallest coin known, and that in most instances does not purchase even a glass of beer or a shine. Here they have the little cent. It takes but twenty nickels to make a dollar; but it takes 100 cents to make a dollar. Just imagine then how much larger a dollar looks here than it does on the Pacific Coast; and in just the same proportion the people's idea of prices, profits, living and doing business generally is larger there than it is here. Money comes easily from the soil or the mines, so it goes easily in building towns, mills, factories, &c., and purchasing luxuries for the home.

After leaving Montana and reaching Dakota these and many other reflections took possession of my mind; the air became oppressive, people talk and act differently; the ease, the abandon, the heartiness, to which one becomes accustomed there, were gone. The music trade made no exception to the general rule, and I hurried through but few towns. In Bismarck, the capital of Dakota, R. L. Durant & Co. keep the Emerson and Sohmer pianos, Estey and Mason & Hamlin organs. They report business very poor; the people are leaving, at least those that can. I don't see how even the one store can make out there, and if it wasn't a combination of stationery, book, printing, toy and a number of other businesses they probably wouldn't.

Fargo is a very large city, as cities in the West go; 10,000 is enormous.

J. H. Zimmerman is agent for W. J. Dyer & Brothers, of St. Paul, and keeps the Steinway, Behr Brothers & Co., Gabler and Schöninger pianos and Packard organs.

On the opposite side of the street is Miller's Music House, quite an extensive affair, with a large stock of pianos and organs. The management of this concern is quite a curiosity. Before the existence of Miller's Music House there were, as there are now, two different concerns in two different stores, that is, C. B. Miller and Miss Emma Root each had a music store. Then C. B. Miller married Miss Emma Root and they combined the store but not the business. So now we have in the one store husband and wife carrying on two distinct and separate businesses. Miss Emma Root has for business purposes become E. J. R. Miller, and keeps Chickering, Haines Brothers, Vose & Son and Hardman pianos, New England and Chicago Cottage organs, while C. B. Miller is agent for both Estey & Camp and W. W. Kimball & Co., of Chicago, and carries the line of both these houses, which in itself is quite an unusual thing. Still, having so many combined and yet different interests, things seem to move quite smoothly, and if there is strength in union Miller's Music House ought to flourish.

From Fargo I made directly for the "Twin Cities," of which I will give an account later.

P. P.

Accommodation Paper.

IT is well known that the volume of general business which is now daily transacted in the commercial world could never be accomplished if every transaction called for immediate payment in cash for value received. There is not cash or currency enough in existence to do it. Hence the credit system, which is based chiefly upon promissory notes and the credit of their makers. These notes are usually easily negotiable, because they are made by men who are, as a rule, doing an active, paying business, selling the goods which they have purchased from the manufacturer, or his agent, or the jobber, at a good living profit, or are engaged in their manufacture. Besides, most of those who are regarded as first class have property outside their business, so that the security in such cases is undoubted. Notes which are based on actual transactions in the mercantile world or backed by sufficient collateral are always desirable for banks of discount, because from the discounting of such paper a good portion of their earnings is derived. These banks have the money to loan, the note makers are borrowers and willing to pay for the accommodation of the banks in discounting their notes—hence both parties are served. There is, however, a class of notes which may be said to supplement to no inconsiderable degree the more legitimate mercantile paper spoken of. This is known as accommodation paper, and it may be said to have two characteristics. One is where a note is given to a party by the maker without any consideration whatever, but simply with a view of enabling him to raise money on it for immediate needs, and with the understanding that he shall "take care of it" (i. e., pay it) on maturity. The other form is where the party needing the money makes the note and obtains the indorsement of a business friend upon it, with the same understanding as in the first case, that the party who is accommodated will "take care of it."

Now, both the maker of the accommodation note in the first case and the accommodating indorser of the second are liable for

the obligation thus voluntarily incurred, if the note is passed to an innocent third party, even if no value has been received therefor, and honorable and wide-awake business men who incur such obligation, either by making or indorsing a note, are usually prompt to meet the same on failure of the party accommodated to "take care of it." A case in point: A gentleman doing business in Boston some years ago, to accommodate a relative living in a Western city, agreed to accept a draft for \$2,500, which the party accommodated assured him he would provide for the payment of before the date of its maturity. This was faithfully done, and the money deposited with a private banker in the Western city aforesaid, but a day or two before the maturity of the draft the banker failed and his assets were nil. In other words, his business proved to have been a swindle. The relative telegraphed on to the Boston man the day previous to maturity of the draft not to pay it, as the money had been deposited for it and was lost. But the Boston man did not take the advice. He paid the draft on presentation because he understood that his obligation involved his mercantile honor. It may be added that his relative afterward reimbursed him for the act, but never got a cent of the \$2,500 which he deposited to pay the debt. Now, while it is true that business men, as a rule, feel obligated to make good their accommodation or indorsed paper, there are some who do not like to make the same good to the loaning bank until compelled to do so, and hence conservative bankers, as a rule, do not like to trade in such paper if they know it; but it is not always practicable to detect it. On the other hand, there are bankers who will take accommodation paper as readily as any other if they know the makers to be men of the stamp of the one described, who will pay on maturity honorably and without a murmur.

To what extent accommodation paper is used in mercantile transactions it is difficult, if not impossible, to know. The makers or indorsers of such paper are never eager to proclaim what they have done, and the brokers who negotiate and banks that discount are inclined to be equally reticent, so that at the best any estimate as to the actual amount of accommodation paper in process of maturity in the banks or in private hands, or the proportion it bears to the total volume of mercantile notes in transit, would be the merest guesswork. As one of our leading bankers said to the writer in conversation on the subject: "It is one of the things which it would not be safe even to guess at, for it might be 10 per cent, or it might be 50 per cent. of all note transactions. It is the unknown quantity in banking affairs, and you might give a nearer guess to it than I could, but neither of us could ever know which was the nearest."

In this connection it may be well to state that there is another class of mercantile paper floating around the financial world that the banks are usually shy of, and that is what is known as "one-name paper." There is not a bank in Boston that would, perhaps, acknowledge that it discounted such paper, and yet it is the popular impression that it is done every day by some of the banks. The "one name," however, must be a good one and well recommended by the negotiating broker, who, it is also popularly understood, is in the habit of taking the edge off the "one name" by having his office boy indorse such notes. Thus, though in reality only one-name paper, the indorsement technically covers the objection to it made by the rules of the negotiating bank.

There is one other feature of note discounting by banks which may also be noted, as it is a feature of comparatively recent growth. The usage formerly prevailing with manufacturers' agents was for dealers to give three or four months' notes for their purchases, and the agents, when they wanted to realize on them, indorsed and placed them in their bank for discount. This has been changed to a considerable degree. The notes given allow a discount of 5 per cent. for cash, ten days. The merchant, instead of allowing these notes to mature in three or four months, makes his note for the amount, has it discounted through a broker and pays the agent or jobber within ten days. He obtains his discount from the bank for, say, 6 per cent. per annum, while by allowing his note to the selling agent to mature he would be paying at the rate of 15 per cent. per annum, and thus saves at the rate of 9 per cent., which on a bill of goods of, say, \$100,000 would amount to a snug little saving for him. But this has the effect of making the banks more largely the creditors of business men than ever before.—Boston Herald.

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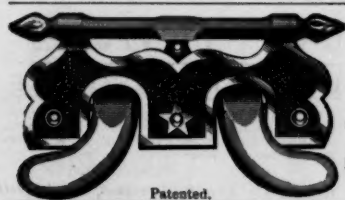
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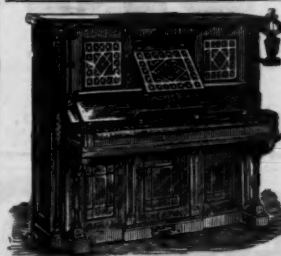
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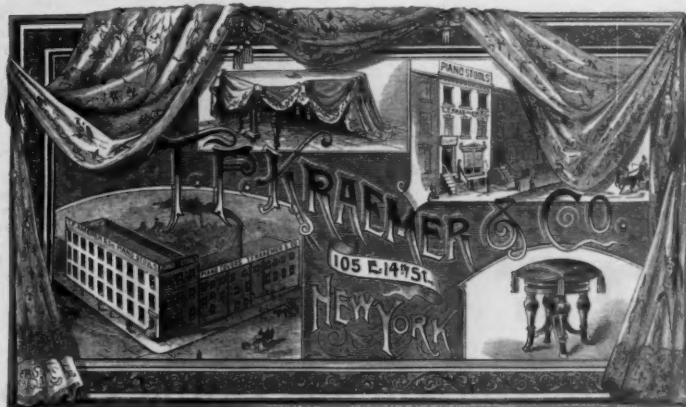
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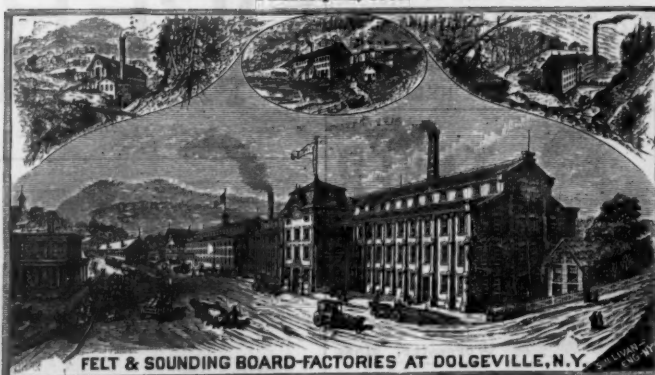


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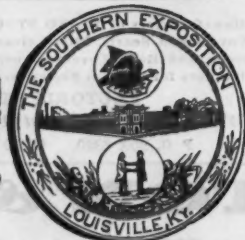
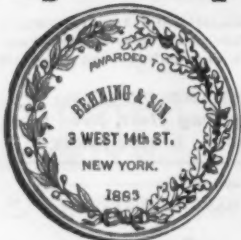
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